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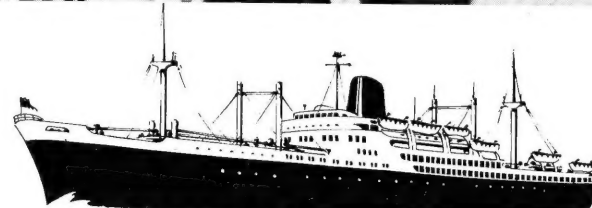
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Japanese Currents

NATIONAL NEWS

Imperial Addition



Snapping of the bowstrings traditionally is done to insure that the baby will grow up to be strong and wise. The ceremony was performed on Dec. 6.

Of the many Japanese babies born on November 30, only one has only one name. The pre-eminence of the Imperial Family in Japan precludes the need for a family name for members of the Imperial Family, and thus also for the second son of Crown Prince Akihito and Princess Michiko. The name selected by the Emperor was Fumihito, and, actually he does have another name: Prince Aya, although it is not a family name. The Princess gave birth to her son in Imperial Household Agency Hospital, which is equipped with up-to-date facilities, but in keeping with the traditions which are associated with the world's oldest Imperial family, there were many ceremonies to be performed, with the strictest protocol, such as the one shown here. A passage from the Nihon Shoki (Chronicles of Japan) was read as the bowstrings were snapped.

NEW PRODUCTS

Stretchable as Silk

"Smooth as silk" is perhaps the most often used simile which testifies to the ages-old attraction this fabric has had. Although still as luxuriant as ever, silk which can be stretched like a rubber band has been developed, so that the commonly-used simile may eventually be replaced by "stretchable as silk" when the new silk is placed on the market.

Dr. Shiro Goto, of the Kyoto University of Industrial Arts and Textile Fibers, who developed the new silk, has given it the contradictory name of "Woolly Silk." Having three times the original expandability of silk, Woolly Silk will be longer lasting than ordinary silk, and is claimed to be more natural-looking than synthetic fibers with similar characteristics.

This will give the Japanese silk industry a badly-needed advantage as exports of silk to the United States have fallen sharply.

Yet another advantageous development is "washable silk." Inability to wash silk, which is delicate and also likely to shrink, has been a drawback in competing with other textiles, but the Philadelphia College of Textiles has developed a silk which can be washed, and this type of silk will probably be available from Japanese mills sometime this year.

Some mills have already started using a chemical treatment process which makes silk resistant to blots; this type of silk can be easily washed to remove any blots.

Dedicated to Ian Fleming

You may never have to photograph secret documents in the short time an enemy agent has his back turned, but for people with such needs or ordinary folk who want the most compact camera possible, with a full range of built-in features, there is a new Japanese solution to their needs: Yashica's Atoron ultra-miniature camera. It uses Minox-type film cassettes, can be used at speeds from 1/45 to 1/250 of a second, has a built-in selenium exposure meter (ASA range 25-400) and other features. And it is small enough to be concealed almost anywhere.



Yashica's Atoron, easily concealed even in a woman's obi.

Don't Do It Yourself

Traffic is only one nuisance taxi drivers have to put up with. Another is opening and closing doors all day. Most of Tokyo's hacks have mechanical, driver-operated door openers for the rear door opposite the driver's seat. Passengers have to learn to be wary of the

doors, but both drivers and passengers, who often have their hands full too, but with packages, will vouch for the utility of the invention. Now a Tokyo firm, Toshin Bussan, which has produced a large percentage of the vacuum-operated openers now in use, has developed an electrically powered one, the Universal 98-S, which is to be exported to Europe.

Speed Crazy

Some people in Japan are speed crazy. All in the name of the science, mind you. Nippon Kogaku, makers of Nikon cameras, for instance. They developed an ultra-high-speed camera which can take bursts of 200 consecutive frames at a speed of 500,000 frames a second. Who would want a camera that gobbles film that fast? Well, people interested in analyzing explosions, electric discharges, nuclear fusion and phenomena like that. The new camera uses standard 35 millimeter film and combines the advantages of rotating-mirror and film-drum types of high-speed cameras.

OSAKA WORLD EXPOSITION

'Progress and Harmony of Mankind'

If 1964 was in many ways the target year for Tokyo, being the year of the Olympics, 1970 fulfills that role for Osaka. In that year, Osaka will be host to the 1970 World Exposition, and it seems likely that this will result in the remaking of Osaka even more than the Olympics provided the impetus for the construction of highways, a monorail and the completion of the New Tokaido Line for Tokyo. After all, the exposition will last six months or more, and the Olympics lasted a matter of days. Little in the way of concrete plans has been announced as of the moment, but the theme has been announced as the "progress and harmony of mankind." The gist of the basic statement released by exposition officials on this matter is:

Technological development has resulted in fundamental changes for the world, and serious imbalances have arisen and caused friction and tension. Nevertheless, it is believed that human wisdom will usher in an era of greater prosperity for mankind. It is our belief that this wisdom is not limited but exists where ever there is human life. Provided that diversified human wisdom is exchanged and stimulated, it will bring harmonious development toward a better life. We want to make the 1970 World Exposition a turning point for a better world.

To accomplish this, investment of a trillion yen for preparation is expected to be made. As the fair will considerably surpass the Olympics in scale and importance, great

Japanese Currents

efforts will be made to develop tourism in advance of the fair, and to develop hotels, transportation and other aspects of the Osaka region. Authorities have expressed the intention to make this fair no less of a success, in every way, as the previous fairs held in the Occident.

Attempts to secure a prominent businessman from the Osaka region to act as chairman of the 1970 World Exposition were unsuccessful, but there have been no complaints about the choice: Taizo Ishizaka, president of the Federation of Economic Organizations, whose extensive experience in international affairs is but one of the reasons he was asked to accept the post.

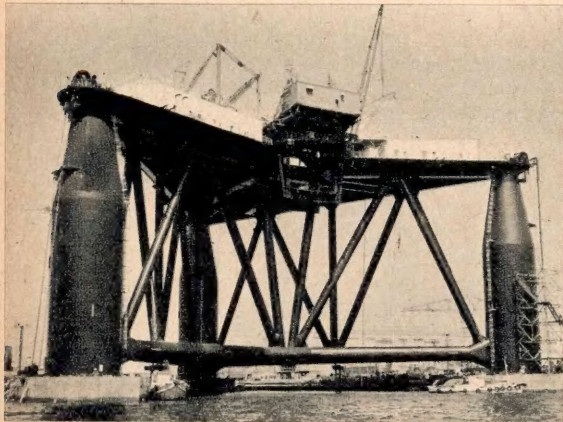
INDUSTRY

Bringing in Gushers at Sea

The almost insect-like structure in the accompanying photograph is larger than it looks, and packs plenty of potential. The height of any of the three giant "legs" is over 160 feet (50 meters). And after pier-side construction work was completed a drilling mast, as high as the legs, was built on top. Why go to such lengths? Offshore oil deposits are the answer.

Mitsubishi Heavy Industries built this 9,500-tons drilling rig, called "Triangular Submersible Barge," for a Panama oil company, which will use it in the Borneo area. The rig is now being towed there by a ship; upon arrival the mast will be raised. One unit is already in operation and a third one is under construction.

The rig can tap oil deposits at a depth of 8,000 meters (26,240 feet). Manned by a crew of 80, it is the largest of its kind in capacity and scale. It can submerge up to 40 meters; above that depth nine anchors are used.



Mitsubishi's giant oil drilling rig.

PRESS

'Flee to Safety'

When United Press International photographer Kyoichi Sawada radioed the photo shown here to New York headquarters September 20 it was just the beginning. The

photo was sent out on the UPI wire and was used by virtually all European subscribers and many elsewhere as well. The photo was selected as the best of the month in UPI's contest for its own photographers, and then the New York office entered it in tenth annual World Press Photo Contest in the Netherlands, where it won the main prize and also first prize in the news category. Sawada won cameras and lenses, a gold medal, cash and a trip to the Netherlands to receive it all, in late December. After a brief stay in Japan for New Year's he returned to Saigon. One of the best photos to come out of the tragedy of the Vietnam war, it was, to the chagrin of export-minded Japanese camera makers, taken with a Leica.



Sawada's photo of a Vietnamese mother and children fleeing from the war.

CULTURAL EXCHANGE

Educational Notes

Ten university professors of Japanese history or literature will be sent overseas this year to teach for one year at foreign universities. The Education Ministry, which is in effect the sponsor of this project, regards this as a pilot project, to be augmented if successful . . . Sheffield University in Great Britain, which has had a Japanese studies center for three years, is expanding its program so as to permit students to pursue two primary fields of study, such as language and history, at the same time. Named as director of the center, to succeed Prof. C. A. Fisher is scholar Geoffrey Bownas, now with Oxford University, . . .

Awards for Translators

Perhaps because of the gulf separating Japanese and European languages, translators are accorded higher status in Japan than in other countries. In 1964 the Japan Translators Association established a literary award for

translators, and in November last year the award was made for the second time.

Named for his translation of "Kagero Nikki," called "The Gossamer Years" in English, was Edward Seidensticker of Stanford University, California. This is a classic of the Heian Period and was the diary of a court lady. The book was published by Charles E. Tuttle Company, Tokyo and Rutland, Vermont. Seidensticker, a resident of Japan for well over a decade, is one of the foremost translators of Japanese literature, particularly modern literature, and has been a frequent contributor to American and Japanese literary magazines.

Corecipient, for a translation into Japanese, was Hiyoshi Furumi, assistant professor at Tokyo Metropolitan University, for his translation of Jean Paul's "Vorschule der Aesthetik," published by Hakusuisha. In addition, an award went to a publishing firm, Shinchosha, for bringing out a translation, by Mizuho Aoyagi and Setsu Okayama, of Andre Parrot's "Sumer," originally published in "The Arts of Mankind" series by Librairie Gallimard.

Youth Goes Abroad

With the activities of organizations concerned with the exchange of educators, technicians, teachers and people from other fields increasing steadily, it would almost seem as if youngsters are being forgotten, left at home, as it were. With the notable exception of the Tokyo Olympics World Youth Camp, which brought together, in Tokyo, 900 foreign boys and girls and 300 from Japan, most publicly- and privately-sponsored exchanges of young people between Japan and foreign countries have been small in scale. Now, however, there is an organization which is pretty certain to change matters.

The World Youth Visit Exchange Association, a nonprofit foundation, was established in Tokyo in late November and is already laying down concrete plans for the following: One hundred members of Japan's Marine Youth Corp are to go to Thailand in 1966; 20 French youth leaders and boys and girls will visit Japan, sponsored by the Japan Mayors' Association, together with the World Youth Visit Exchange Association, and in August, 1966, a delegation of 100 youth leaders and youngsters from West Germany's scheduled to visit Japan. The Swedish ambassador to Japan has indicated that his country is interested in sending Swedish youths to Japan, and reciprocating by providing hospitality to Japanese youths, and negotiations are to be started soon with officials in Australia, New Zealand and Argentina.

The Association is primarily interested in having the foreign youths who visit Japan and Japanese youths who go abroad be in good health and especially interested in sports and music. Such interests, which know no language barrier, are certain to promote the chances of success. A spokesman of the organization noted that one of their primary concerns was that the visits be meaningful and not merely sightseeing excursions.

Art Exchange

Art works too are going abroad this year. In addition to the Japan Art Festival (see article, p. 7), Chinese art objects are to be shown in Japan this summer, an exhibition of 17th century European art is to open in Tokyo this month, and to reciprocate for the latter exhibition, Japanese art is to be shown in Paris this autumn.

The Sun Yat Sen Museum, Taipei, and the Japanese National Museum are working out details of an exhibition of art treasures from Nationalist China. Safety of the objects, which were brought from the mainland in 1949, is to be guaranteed by the Japanese Government.

Starting in late January and to continue for two months, the exhibition of European art will include many works not seen in Japan before, and will include Millet's "The Gleaners," works by Poussin, La Tour, Rembrandt, Caravaggio, Rubens and Velazquez. The exhibition has been arranged by the Japanese and French Governments. Japanese art will be exhibited at the Museum of Fine Arts of the City of Paris, in the Petit Palais, this autumn.

Bunraku, Kabuki

Bunraku, the major form of Japanese puppet drama and probably the most highly developed in the world, will tour at least three cities in the United States later this year. Performances are scheduled for Honolulu and New York in March and Los Angeles in early April. . . The University of Washington's Center for Asian Arts expects to offer a full year of study on Kabuki drama during the 1966-67 academic year. The Center previously offered a special program on Kyogen drama. . .

DRAMA

A Contradictory Play

The play, "Lady Gratia Hosokawa," is a revival, and new; Oriental, and Occidental. The lead role, that of Lady Hosokawa, is played by a man. Contradictory enough? There's more. It was written by a German and performed by an all-Japanese cast.

It is actually quite simple. Gratia Hosokawa was the wife of a Japanese feudal lord and lived in the late 16th century. She was a Christian convert at a time of persecution of Japanese Christians, and while her husband was doing battle she chose death rather than be taken hostage. The story of Gratia Hosokawa was made into a play for Kabuki by Father Hermann Heuvers, of the St. Ignatius Church, Tokyo. Presented in November at the Kabukiza in Tokyo, the play featured Utaemon in the lead role.

The heroine was married to Lord Tadaoki Hosokawa; while he was away at battle, an enemy of her husband demands, at the Hosokawa home, that she be turned over to him as a hostage. When capture became unavoidable, she sent her children and other converts to Christianity away and then, since she as a Christian is forbidden to take her own life, had herself killed by a retainer.



Noted Kabuki actor Utaemon as Gratia Hosokawa.

A Japanese Marquis

While a Japanese play written by a German was being presented at the tradition-oriented Kabukiza, a play based on the 18th century Marquise de Sade was presented elsewhere in Tokyo by the NLT (Neo-Literature Theater) troupe. And it was written by Yukio Mishima, one of Japan's foremost writers and a Nobel Prize hopeful. To further complicate the comparison, we should note that while the Kabukiza play was presented by an all-made cast, Mishima's "Marchioness de Sade" was presented by a cast of six women.

De Sade himself never appears but in the conversation of women who know him: his wife, her mother and sister and a baroness. And through their talk Mishima shows De Sade to be neither monster or madman, but, rather, quite moral.



Yatsuko Tanami as Madame de Sade (front) in Mishima's "Marchioness de Sade."

TRAVEL

New Airports

The construction of new airports sufficiently large to accommodate the supersonic planes of the future is causing city administrators great concern. Itami Airport, (not to be confused with Atami, a resort area closer to the Tokyo region), which serves Osaka, is not conveniently located and is small. No mention has been made of making the Osaka Exposition in 1970 the target date for completion, but the Kobe Chamber of Commerce has proposed that an airport be built in Osaka Bay, to serve the Osaka-Kobe conurbation. No other site seems available, and although construction costs would be high there would be relatively few problems and expenditures for land acquisition, a too-familiar trouble-causing point.

According to the preliminary proposal, several floating runways, each four kilometers long and 500 meters wide, would be constructed and would also have pier facilities for boats which would transport passengers, cargo and fuel to and from the shore.

Tokyo International Airport, also called Haneda, is quite close to the heart of the city, closer, in fact, than most other international terminals abroad. But its facilities are not the best and it is already congested. Further, it is too small to accommodate supersonic planes. It is therefore necessary to build a new international airport for Tokyo.

In addition to the usual problems of selecting a location, acquiring the land and actual construction work, there is an important time element involved: if the airport is not ready



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when supersonic planes are put into service in a few years, the chance for considerable profits from tourism, business and other vantage points will be lost as no existing Japanese airport can accommodate the new planes. Runways of at least 4,000 meters in length are required by the supersonic planes.

The site of the new airport has recently been decided: Tomisato, in Chiba Prefecture. If protesting local residents can be mollified and their land purchased, construction work will start in fiscal 1966.

JAL To Circle Globe

Japan Air Lines will be permitted to make trans-American flights, opening the way to round-the-world service by JAL. This will greatly augment JAL's competitive power, as it has previously been limited to flights to American West Coast cities, although half of the passengers carried on trans-Pacific flights continued on to or started at the eastern seaboard.

JAL will use DC8 jets on flights linking Tokyo and London. When service is opened, there will probably be only one or two flights a week at first.

Also, negotiations between the Japanese and Russian Governments are almost completed, paving the way for Moscow-Tokyo service by both Aeroflot and Japan Air Lines. At the earliest, this route will be opened in June. From Moscow, flights can continue to Paris and London.

THE NEW YEAR

Horses and Fire

Throughout the world, New Year's is marked by customs and ceremonies of all kinds but it often seems that Japan has a greater variety of customs observed at this time than anywhere else. From the divination of fortunes for the year by observing gruel left overnight, done in one village in southern Kyushu, to the *dezome-shiki* demonstration of acrobatics by firemen in Tokyo.

Perhaps as long-lasting as the customs are superstitions connected with the Japanese zodiac, which itself is more complicated than that of the Occident. In addition to the 12 signs of the zodiac, there are ten calendar or horary signs: fire, wood, earth, metal and water, with both negative and positive connotations. This year is the year of the horse and also the year of fire; like the other combinations, it occurs every 60 years. But it is the most abhorred of all. Although there are studies to show it to be pure superstition, many people still believe that daughters born in such a year are destined to have bad luck and perhaps even to destroy their husbands. This is clearly reflected in birth and marriage statistics and statistics for abortions last year—such are the ways people avoid the possibility of having a daughter in the year of the horse and fire.

Activities during the New Year's season include playing a kind of badminton with decorative paddles called *hagoita*. While fewer people still play the game, sales of the paddles, often decorated with depictions of Kabu-

ki actors or characters, are usually strong as people buy the paddles to use as a decoration at home. Extremely elaborate and expensive ones are to be had, and this year there are also paddles showing Iron-Armed Atom, a popular cartoon character.



This is the year of the horse, and folk toys such as this one, from Nagano Prefecture, are selling briskly at the start of the year.



The decorative "hagoita" or battledore is a popular New Year's accessory and toy and is sold at stalls set up at temples, such as the Sensoji in Asakusa, Tokyo.

SCHOLARSHIP

Dictionary of Buddhism

It required eight years, 23 million yen and the collaboration of 25 scholars from Japan, the United States and England, all coordinated by Buddhist priest Masao Iwano of Tokyo, but the result, the "Japanese-English Buddhist Dictionary," is felt to be well worth the effort. For those non-Japanese who are interested in Buddhism, either as a religion for themselves or as a field of study, this work will undoubtedly be eminently useful.

Edited by Martin Cohen

JAPANESE ART IN THE 1960S

The Japan Art Festival

For one month starting on March 22, over 200 works representing contemporary Japanese arts and crafts will be on exhibition—and sale—in New York City's Union Carbide Building. Admission to the exhibition will be free, and following the showing in New York the exhibition is to be sent to other cities, including Chicago and San Francisco. This, the Japan Art Festival, is to also include demonstrations of flower arranging and the tea ceremony, and other activities. In 1967, if all goes well, this or a similar exhibition will be sent to Europe. With considerable backing from the Japanese Government

and private sources, the Japan Art Festival has the intention of both introducing contemporary Japanese art and developing the international market for it. There are 85 artists and artisans represented, and the selection was made by leading critics and museum curators; the exhibition design is by architect Kenzo Tange. The exhibition will provide an unexcelled chance for many to see the great variety to be found in the contemporary arts and crafts of Japan. Art critic Michiaki Kawakita here introduces some of the art and artists included and describes the unique problem of Japanese art at this time.

By MICHIAKI KAWAKITA

Modern Japanese arts, like their counterparts in foreign countries, are currently confronted with intricate problems, some of which are more complicated than those found abroad. It is for this reason that the Japan Art Festival's exhibition, focussing on Japanese art in the '60s, is of particular interest.

Herbert Read, who recently visited Japan, was amazed at the rapid industrialization he found, which is seen in all major cities and has touched upon all aspects of the people's lives. Further, the speed of industrialization and mechanization in Japan is faster than that of some of the most advanced industrialized countries of the world.

Despite this, there remains in Japan an old traditional culture, closely linked to handicrafts, which is rarely seen in Western countries. Read, as have others, observed that the conflict between the processes of industrialization and the old traditions have taken on tremendous proportions and the total view is one of appalling confusion, as characterized by the mammoth Tokyo conurbation itself. Yet, this is not the only contradiction. It is imperative to promote industrialization, but also to maintain and preserve the traditions of the past. If the two prove mutually exclusive, then there will be a great loss. The Japanese feel this problem most keenly, to the extent that they often feel it is their mission to harmonize these two seemingly antipodal factors, to fuse ancient and modern. Furthermore, beyond attaining a more harmonious relationship between man and machine, Japan is dedicated to the task of expanding and deepening harmony among men of the East and West. This is the important task which Japanese artists are facing in this decade.

The artists' approaches to this problem vary according to their positions, environments and capabilities, and it is understandable that success in attempts at solving the problem has varied. Perhaps as important as any success to date is the outstanding ambition shown by the artists in the face of the difficult goal which they must pursue. It is their task to make the line which separates the line which joins.

Views vary. We can identify movements aimed at preserving traditions unchanged, movements aiming at gradual modernization of old traditions, movements favoring modernization of Japanese arts in the way that Occidental arts have been modernized and movements which anticipate a revitalization of old arts by the stimulation of modernity and industrialization. Because of this diversity these movements cannot be unified, but all meet on common ground in the striving to harmonize modern conditions and requirements with the fine old traditions of Japan.

It naturally follows that artists, including those working as architects as well as painters and sculptors, who have adopted mechanized techniques or in other ways show the influence of industrialization processes belong to the "international" group, which has analogous groups and individuals in other countries, while those who prefer to discover beauty through handicrafts compose the "traditional" group. Although this distinction can be made, there is also some influence of one on the other to the seen.



Hisao Domoto in his atelier. The three works are part of a series, "Solution of Continuity," three of which are included in the exhibition.

Kumi Sugai, now living in Paris, is represented by a series of works based on motifs derived from superhighways. Sugai attained international status with his winning a prize in last year's Sao Paulo Biennale. The simple but bright colors and forms of his paintings reveal a harmonious meeting of the modern life and everyday emotions of the people—an absorbing rapprochement.

Strikingly young vitality characterizes the works of Shoichiro Mori, who is a Biennale of Paris prizewinner. This might well be contrasted by citing the delicate expressions in blue and white on paper by Shigeru Izumi, another expatriate living in Paris. He eloquently reproduces the simple flavor of Japanese painting.

Those painters who have remained in Japan, such as abstract artists Takeo Yamaguchi or Yoshishige Saito, understandably show a greater affinity to unique Japanese expressions. Yamaguchi's hard-edge compositions, although international in the sense of being hard-edge, are as close to Japanese soil as any, in terms of sentiment. In the assiduous figurative expressions of Toshinobu

Onozato, who has achieved some degree of prominence in recent years, are revealed intricate interminglings of ancient patterns and modern optics.

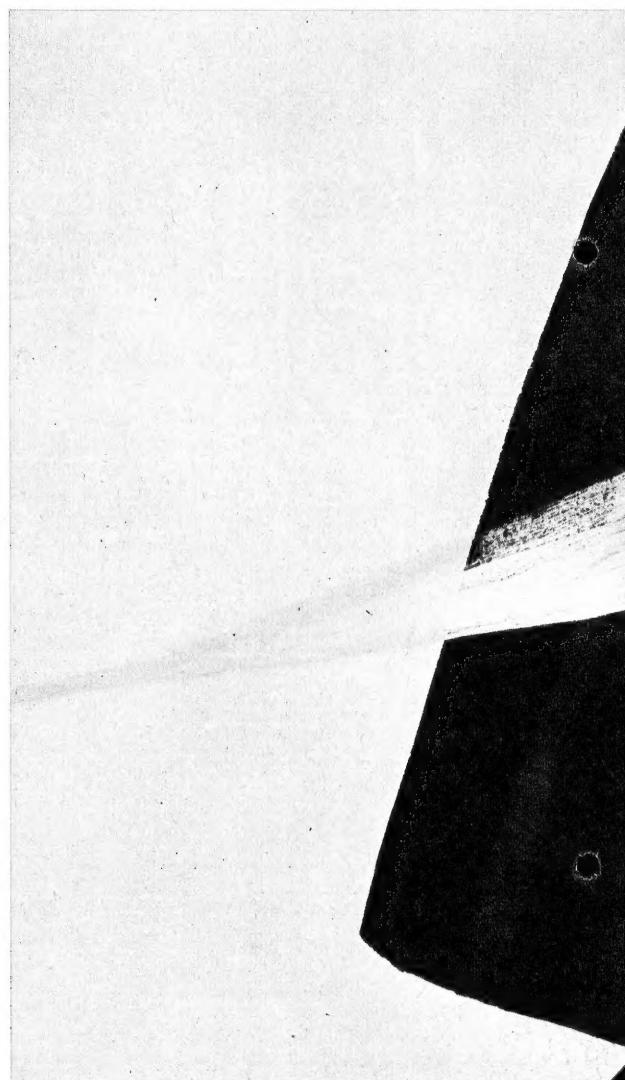
New, forthright decorative expressions are to be found in the work of Hisao Domoto; Motonao Takasaki evokes, through his paintings, a feeling of witticism.

Quite different from this group are Jiro Yoshiwara, Kazuo Shiraga and Sadamasa Motonaga, who have been action painters in the past but now seek expression through other means.

All of the above artists are members of the international camp, but **there is another** movement in contemporary Japanese art which is modern yet not international: those who are basically traditional artists, that is, use traditional media, but whose expressions are modern. This movement is represented in the Japan Art Festival selection by Iri Maruki, famous for his India ink paintings, and calligraphers Shiryu Morita, Yuichi Inoue and Miss Toko Shinoda. Their works are not examples of action painting, are not realistic, yet are not abstract either.

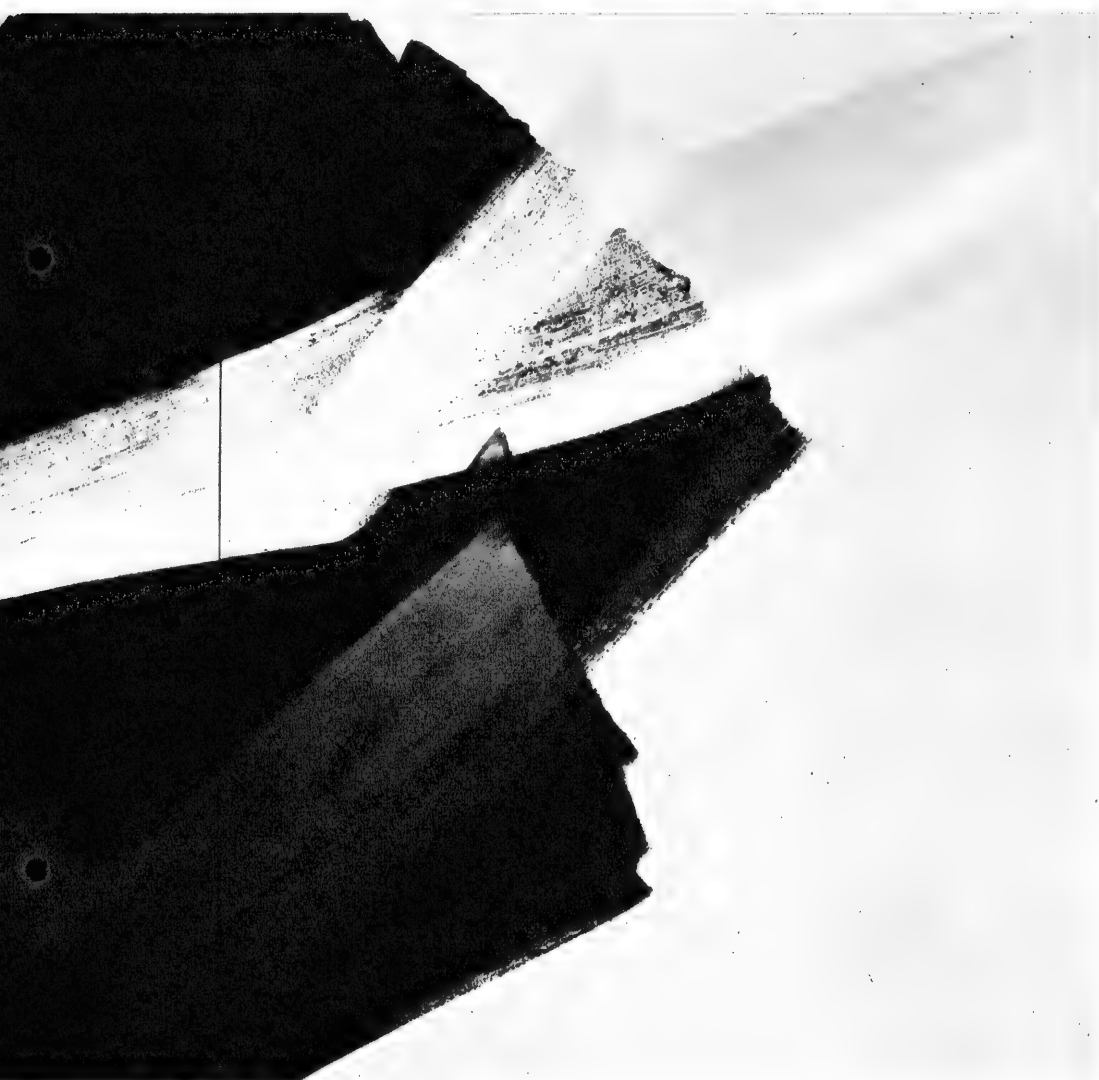


Above, Toko Shinoda in her atelier; to the right, "Unseen Forms," one of three of her works to be shown.





Jiro Yoshihara's "White in Black." A similar but reversed "Black in White" is also included.



Japanese

Art

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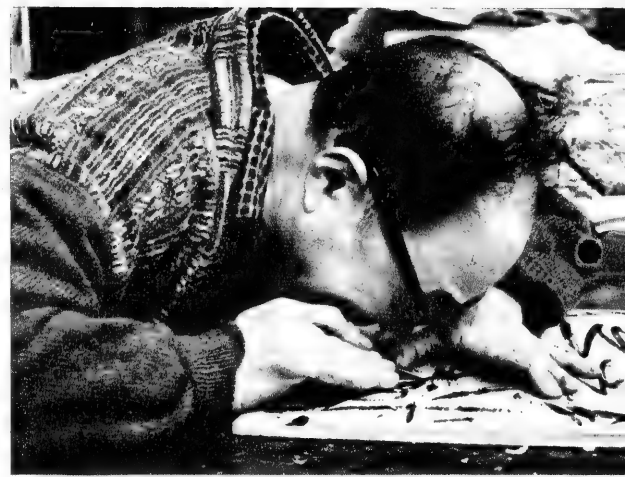
Takamatsu

TOKYO JAPAN

Woodblock printing has long been one of Japan's artistic strong points and the most famous artist in this field in Japan today is Shiko Munakata. His works express the vitality of the Japanese people of ancient days in bold forms reminiscent to those of ancient Jomon pottery.

Yoshitoshi Mori's stencil prints represent a softer, more decorative interpretation of the same vitality and are characterized by a special type of particularly Japanese beauty.

Munakata and Mori both harmonize contemporaneity and the traditional, but other artists working in related media have lost their harmony and set out in new directions, notably Ayo whose prints are rainbow-colored, sharp, witty statements, and Masuo Ikeda, creator of dry-point etchings which are of youthful, delicate yet brimming with cynicism.





Two of the sculptors selected for representation in the festival are now living in Milan: Tomonori Toyofuku and Kenjiro Azuma, leading "international" Japanese sculptors residing abroad, whose work is best representative of the present state of Japanese sculpture.

Among the sculptors living in Japan, the works of Morio Shinoda and Kentaro Kimura present an interesting contrast. In Shinoda's works we can recognize the Japanese awakening to a life affected by increasing industrialization, while Kimura's sculptures reflect the softer, primitive forms inherent in traditional Japanese sculpture. Add to this contrasting combination the sculptural approach to pottery of Shindo Tsuji and the delicate entomological creations of Ryokichi Mukai and one can obtain a good representation of the variety seen in Japanese sculpture today.



Ryokichi Mukai at work on a finely-articulated sculpture.

Above: Munakata at work. Blind in one eye and having very weak sight in the other, he claims to be able to see with his 'mind's eye.'
Below: Munakata's "Tsugaru Strait" showing the 'vitality of ancient days.'



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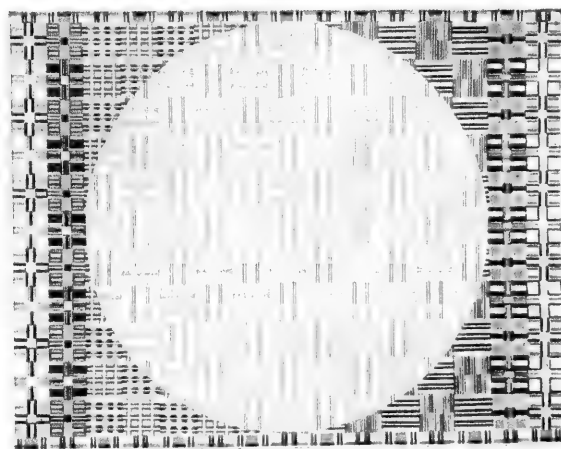
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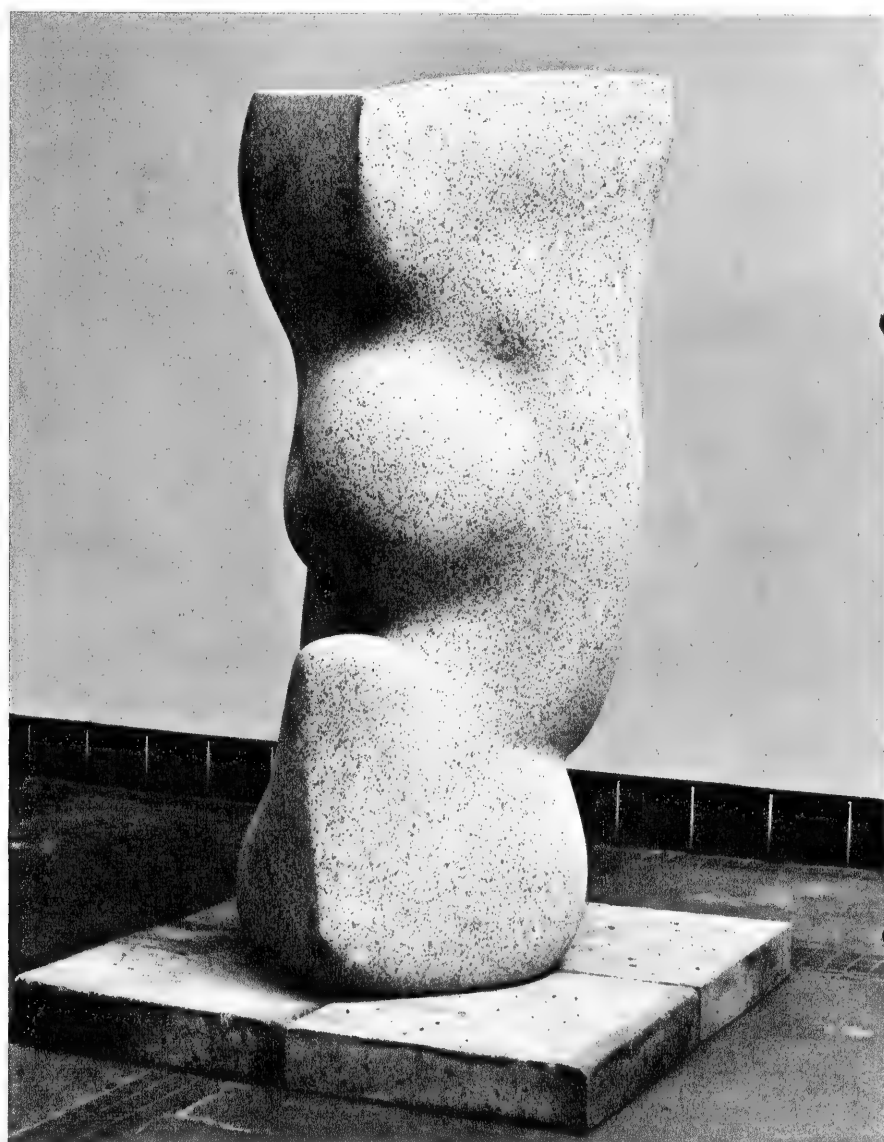
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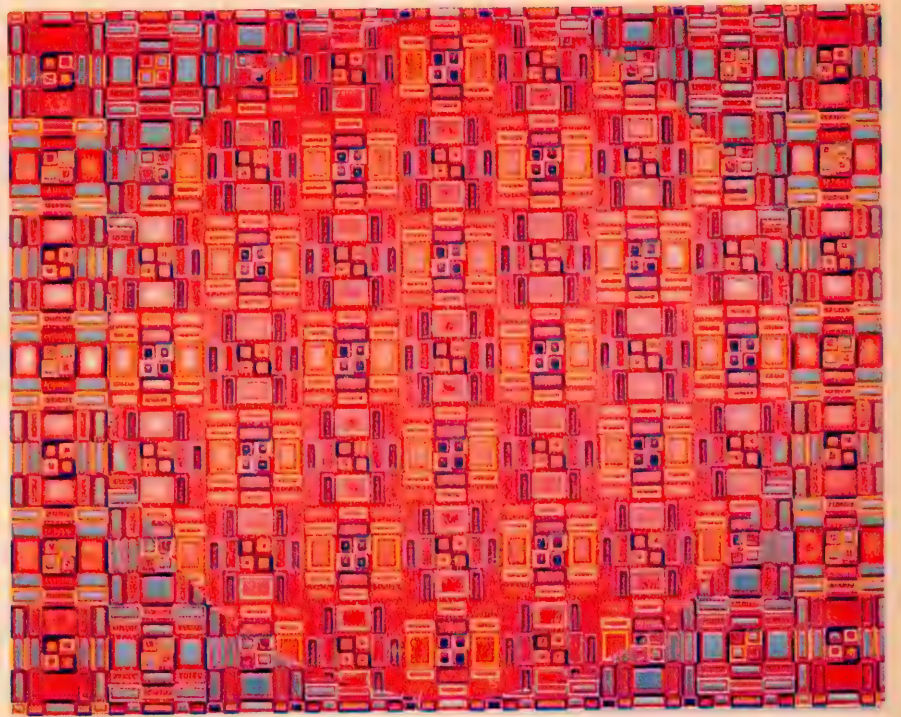
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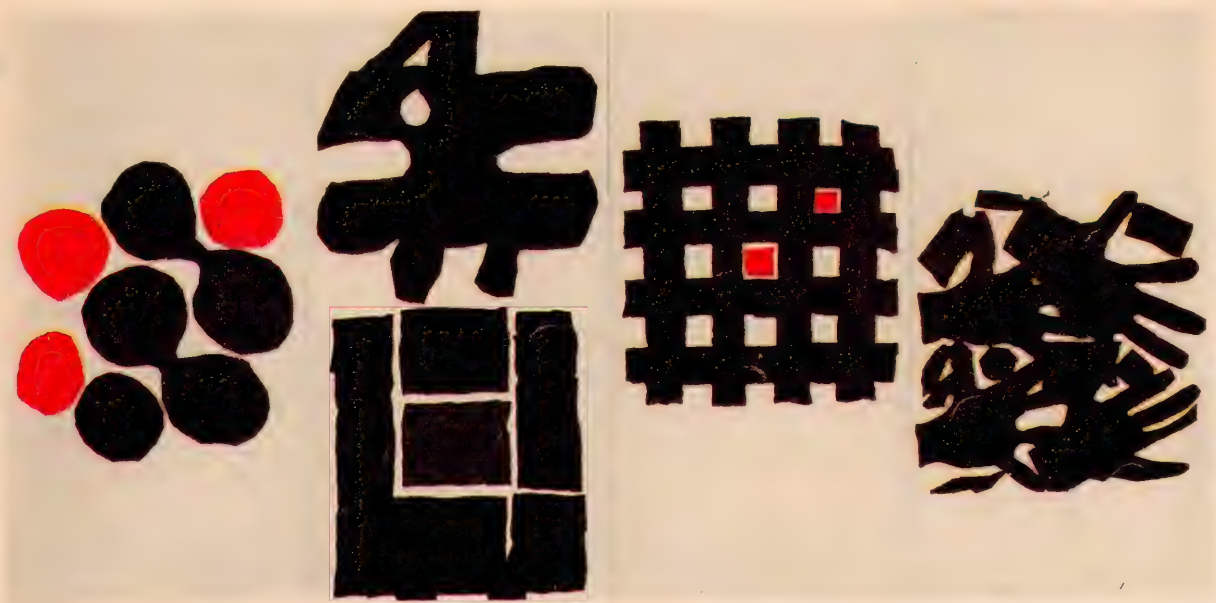
Above: Ceramic sculpture "At Higashiyama" by Shindo Tsuji. Below: Kentaro Kimura's stone "Kept Waiting."



Takeo Yamaguchi's "Universe," with delicate textural variations in a hard-edge context.



Onozato's "Work 100-B," a profusion of colors to stimulate the senses.



Masanari Mura's "Existence," a four-part print of unified elements.

Modern & Antique
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The industrial arts are at a crossroad similar to the one which painting and sculpture and printmaking have reached. In the products selected for inclusion in the Japan Art Festival, the works of artists who are followers of traditional handicrafts and works which are close to being massproduced are included; in either case the selection committee felt that these products best breach the gap between the requirements of traditional modes and modern ones.

If the traditional and time-mellowed beauty seen in industrial arts—and elsewhere—were to be lost, an extremely important part of the foundation of modern art in Japan would consequently be lost.

Thus, it is of great importance that Japan utilizes to the fullest the potentials inherent in traditional handicrafts while remaining well aware of the requirements of an industrialized society.

Among the potters who possess outstanding technical and artistic skill—and there are many in Japan—are Shoji Hamada, well-known for the grand scale of his folk-art style pottery, Toyozo Arakawa, Munemaro Ishiguro and from Bizen, where coarse, unglazed pottery is made, Toyo Kanashige. They are represented in the Festival. Young potters as well are present: Uichi Shimizu, who has attained a nearly mass-production scale for some of his works, and Kazuo Enoki, who is capable of quite simple and delicate work. Young artists like these men have mastered the art of making pottery by hand and are showing great interest in testing their abilities and work against the requirements of our age of mechanized, automatized production and consumption.

Lacquer artists, such as Kodo Otomaru and Tetsuya Nakagawa, must be particularly careful to retain their high technical standards when confronting contemporary demands because the making of lacquerware, more than perhaps any industrial art, is a painstaking task, the techniques of which were perfected at a time when society moved at a much slower rate than today. Masuki Masumura, who has contributed an exquisite bowl to the exhibition, is perhaps the most modern of lacquer artists today.



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Far left: Masuki Masumura making a lacquerware bowl. More than any other person represented in the Japan Art Festival, his work requires patience; the bowl shown required about 30 coats and an elapsed time of one year since time must be allowed for drying between the application of each coat and polishing. In the center, another craftsman at work: master potter Hajime Kato who makes his own glazes and clay from materials gathered from throughout Japan and thus controls, completely, all phases of the production of his porcelain.

Right: Toyo Kanashige's vase of bizen-ware. Unglazed and rough textured, this type of pottery and that of Shoji Hamada (below) are two different expressions of the folk-art type of Japanese pottery.



Paradise



A dry-point etching by Masuo Ikeda, "Paradise," showing his typically uncluttered composition.



Yoshishige Saito's "Work I," a delicate positioning of bold forms.

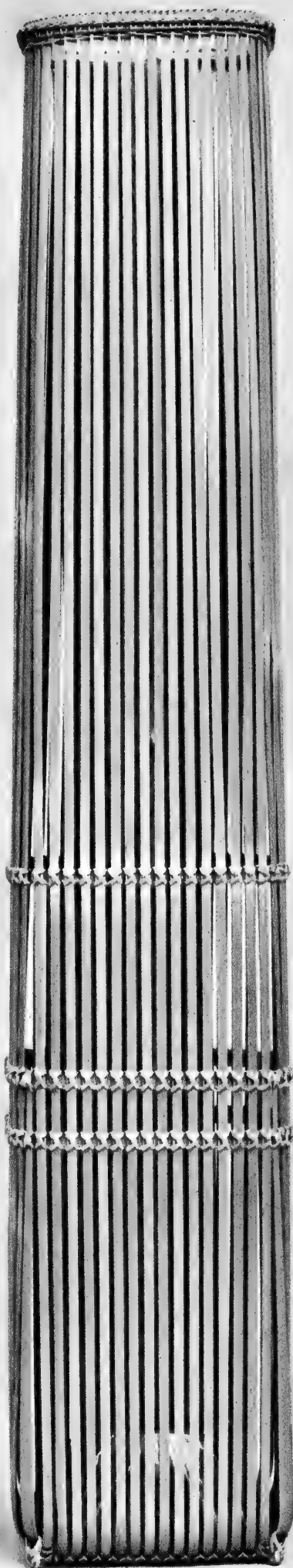
It is somewhat surprising to note that although wood- and bamboo-working, as represented by various articles made by Shounsai Ikuno, Shokansai Iizuka and Tatsuaki Kuroda show high standards of workmanship and design, some of the mass-produced products express simplicity more than hand-made counterparts.

Although all the craftsmen selected are exemplary, perhaps the wood articles by Tarugen deserve to be singled out. They are precise and have a warm, human touch which is yet to be produced by a machine in just same way.

Many of the products of dyeing and weaving included in the exhibition have been mass-produced, but those produced with traditional Japanese techniques have an exquisite Japanese elegance. The handicraft products of Fukumi Shimura and Mana Harada particularly contain a delicacy associated with Japanese femininity.



Mana Harada at work. She does both weaving and dyeing of cloth for use in making clothing or as tapestries.



A flower vase by Shokansai Iizuka, as upright as the original bamboo which was used.

The works mentioned here and shown in the illustrations, together with those which could not be included because of limited space, represent Japanese art of this decade, energetically in flux, progressing toward the solution of difficult problems. Given different specifications, the Japan Art Festival could have acquired a different character or scale, but nevertheless the problems and confrontations facing Japanese artists today, as outlined above, remains the major question for Japanese arts of this decade.

Michiaki Kawakita is deputy curator of the Museum of Modern Art, Tokyo, a member of the Selection Committee of the Japan Art Festival and a noted art critic.



Iizuka at work using techniques which have not changed for centuries to create articles modern in appearance.

GOLD MEDAL TEMPLE

sports classroom for children



For one man the Olympics left behind the seed of an idea rather than memories. As the Olympic flame was extinguished, banners and flags taken down and athletes, coaches, judges and spectators returned to their normal lives, Takashi Ono, of the Japanese gymnastic team and the person selected to read the athletes' pledge at the opening ceremony, thought of the following idea:

"As important as the Olympic Games may be, isn't it even more important that sports become a part of the daily life of people and that they enjoy sports fully? And wouldn't it be splendid to teach children in the cities, who have to study hard and have little time for play, how to enjoy sports, thereby improving their physique?"

Ono, who won gold medals in Rome and Tokyo, then decided to carry out his plan to establish a sports classroom for children. He found support among his fellow athletes: Masamitsu Ichiguchi, feather-weight title winner in Greco-Roman style wrestling in the Tokyo Olympics, Shiro Ichinoseki, bronze medalist in the bantamweight weightlifting competition, also at Tokyo, and Shozo Sasahara, gold medal winner in the free-style wrestling competition at the Melbourne Olympics. However, until they met Kenyu Sakai, a priest of the Jissoji Temple in Ikegami, Tokyo, they had no place to teach youngsters sports and sportsmanship. Sakai read a request for help sent by Ono to a weekly magazine and offered the use of the temple's garden and facilities. Ono's plan fortunately coincided with a similar plan conceived of by Sakai, and the two joined forces. Last May they initiated their sports classroom. The athletes offer their services free, and a low membership fee is charged only in order to obtain funds to pay for the mats, iron bar and trampoline.

Over five hundred members have enrolled. Although most of the members are elementary and junior high school pupils, a 40-year-old mother is also enrolled. Most of the children live near the temple, but as the classroom became well known it began to attract students from other districts, well beyond walking distance. The four-days-a-week schedule calls for coaching weightlifting on Mondays, gymnastics on Wednesdays, wrestling on Saturdays and gymnastics on Sundays. On days other than Sunday, when lessons are given in the afternoon, activities begin at 7 p.m., after the athletes finish their day's work.

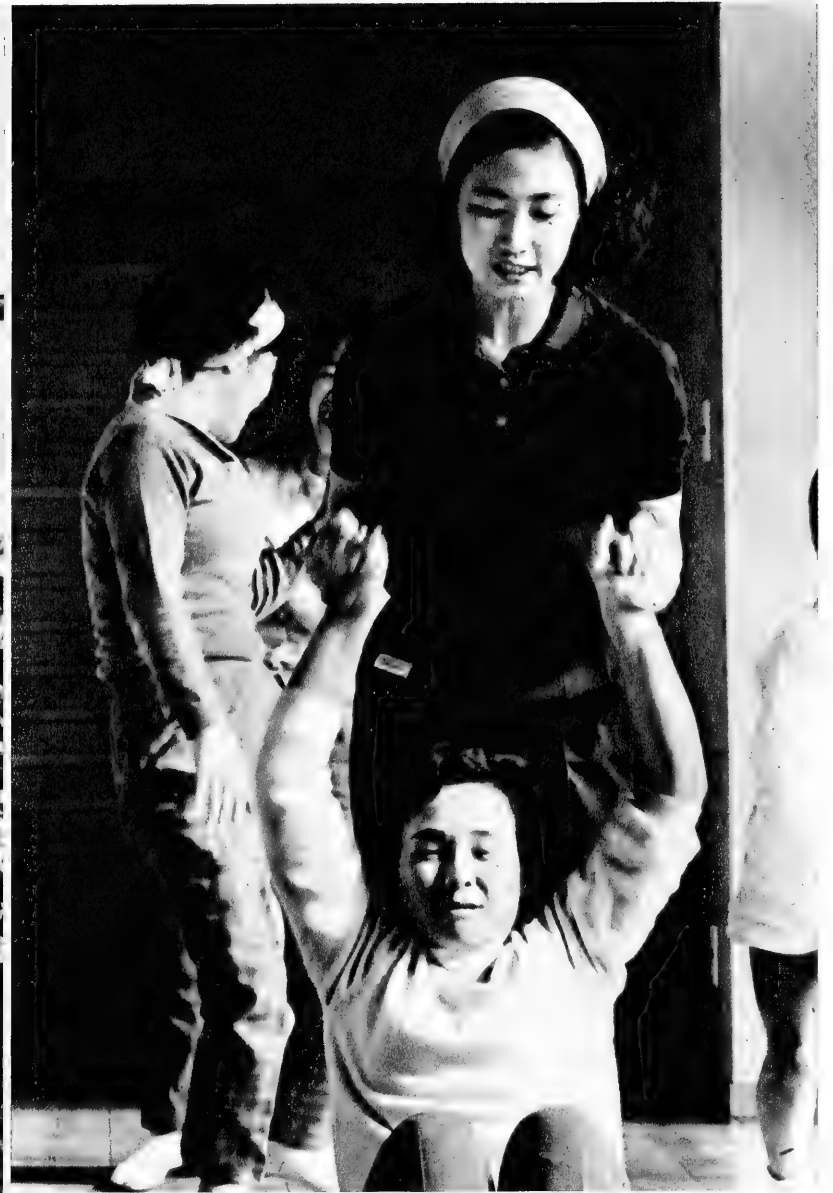
Ono's group thus was successful in attracting and training children, but at first they could not convince any of the parents to participate. Then, Ono's wife began to give lessons too—in beauty exercises. It should be added that Kiyoko Ono was also a member of the Olympics gymnastics team, and that she attracted a number of mothers, who now come to the class in mother-daughter teams.



Buddhist temples do not have Sunday services, and until now they didn't have anything like this either: the Sunday morning class.

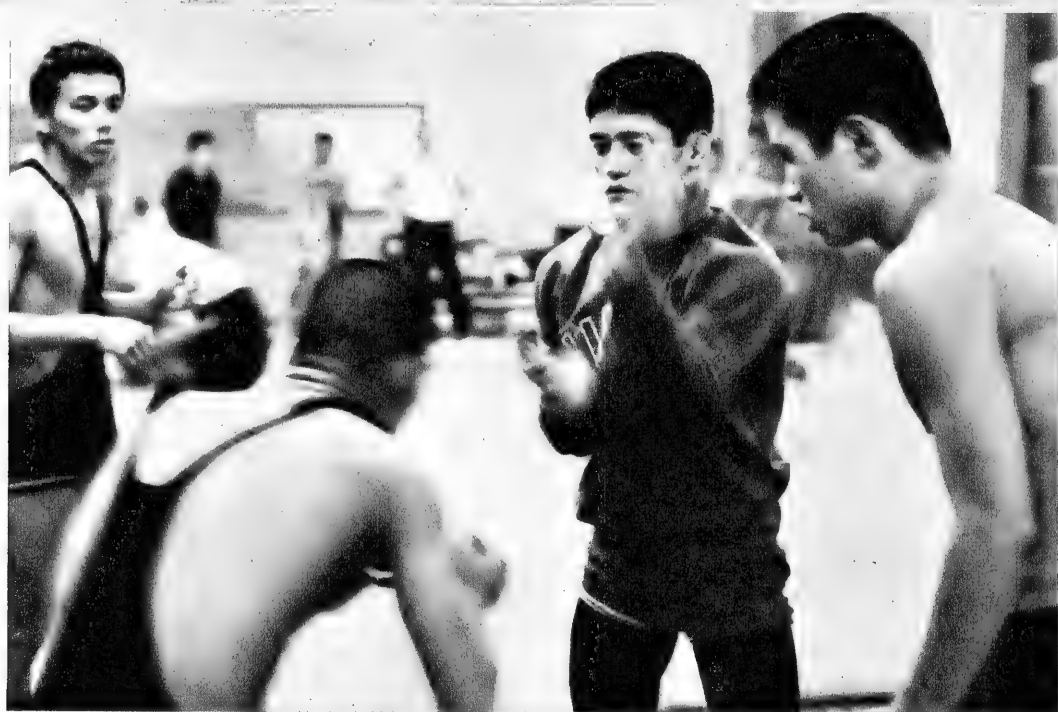


A sales representative six days a week, Ono uses his spare time to train potential medalists of the future.

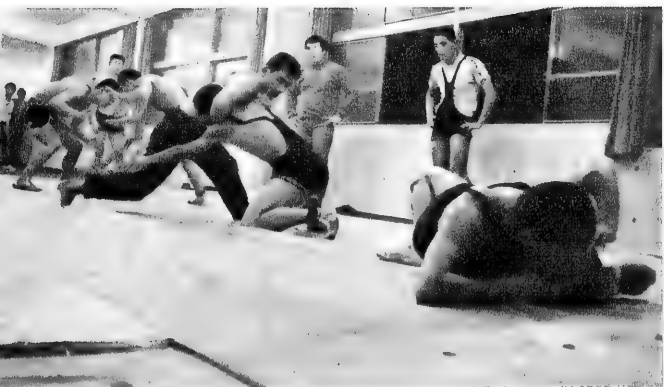


Above: In a small room in the temple, Mrs. Ono teaches beauty exercises with the strictness of Olympic training. Below: Looking more secular than priestly, Sakai takes attendance.

GOLD MEDAL TEMPLE



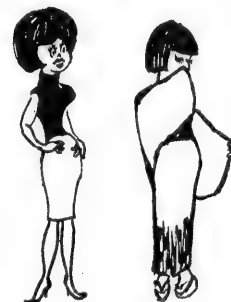
Above: Ono helps out young tumblers over and over again. Below: Wrestler Ichiguchi concentrates on his 'partner.'



Above and below: Wrestling sessions, limited to boys 16 years or older.

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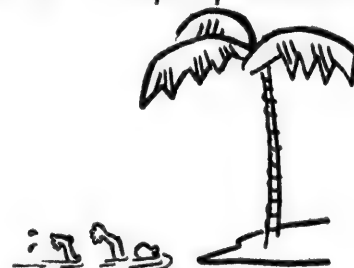
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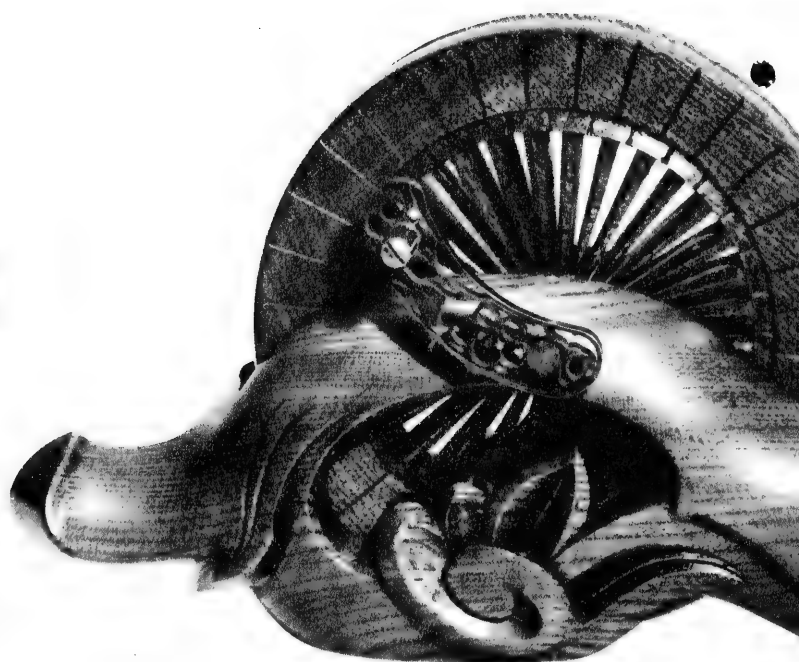
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Pride in Work and Exquisite Working Tools



By ISAMU NOGUCHI

Isamu Noguchi, an American sculptor, has also designed gardens, including the Japanese-influenced one at the UNESCO headquarters in Paris, paper lanterns, a concrete bridge railing in Hiroshima and other objects. He has found much of value in Japanese culture which has been utilized in his work, such as the haniwa, which he reinterpreted in sculptural form. He wrote this article late last year, while in Japan.



One of the principal reasons why I visit Japan so frequently is probably because I am attracted to a beautiful virtue inherent in the hearts of the Japanese people. This virtue, in brief, is the spirit of pride and love the Japanese people have toward their work, no matter what it may be.

Whenever I visit Japan, I work together with people of many different occupations and professions. For example, I have worked with ceramic artists, with gardeners, with stone masons, and with makers of Japanese paper lanterns. These craftsmen have all given me their unstinted cooperation and I am extremely thankful for their assistance.

I believe it is not because of money that they always give me so much more than I could ever pay for but rather that they understand my work in which they find something in common with their own. It is pride in their own occupation which is their real motivation.

As a more common example, it would seem to me, a maid servant in a Japanese inn or a Japanese farmer do their work more willingly because they take pride in what they are doing, not just because they are paid to do the work.

Another is the fact that the custom of receiving tips is practically unknown in Japan. To give someone a tip in repayment for a kindness is not to be condemned, but it is indeed disagreeable to have to be constantly reminded of having to deal with people on the basis of money.

One of my concerns on my present trip has been to design a playground in a large children's park called "Kodomo no Kuni" (Children's Land). I have been struck by the enthusiasm of the people involved, striving to make something beautiful in spite of a shortage of funds. In fact they have already started to build a skating rink scheduled to be finished by January 10th! This hardly could have been expected in the United States, where I come from, where due financing would have to be available before starting. I doubt there would be this headlong drive and common pride.

I have noticed, during my trips to various parts of Japan, that each locality has its own traditional products and special dishes. The people take pride in their specialties which are the creations of local customs and traditions.

These characteristics are particularly notable among the country people and the older Japanese craftsmen I have come into contact with. Artisans work because they have pride in and love their occupation, and monetary remuneration is not their sole objective.

It is regretful to note, however, that with the gradual Westernization of Japan, this admirable trait is slowly disappearing among city people and the younger generation in this country. But this I think is a passing phase and that devotion and pride in work will return as it does among the young in the U.S. who come to realize the true values of labor.

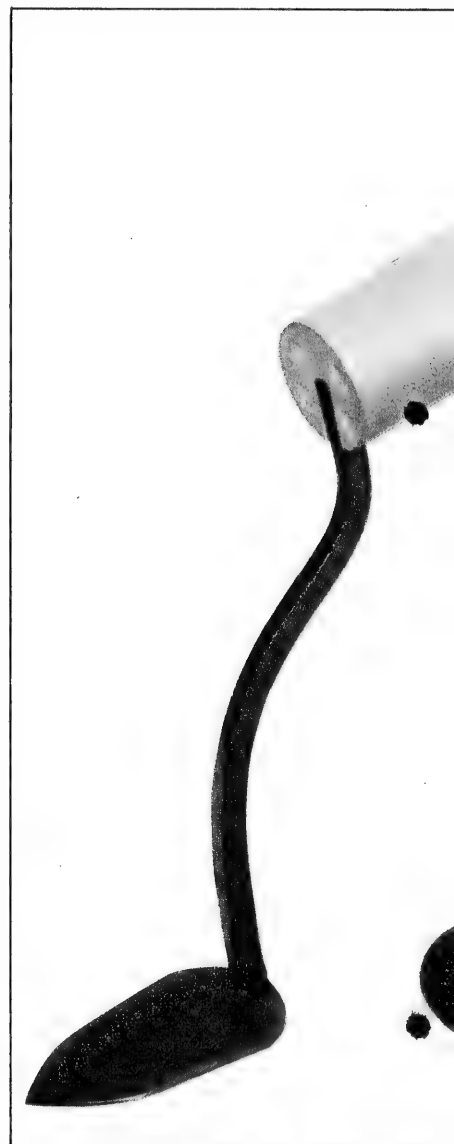
An evidence of this ancient Japanese virtue is reflected in the numerous superb tools which were developed here long ago and are still made and used. I feel that the traditional tools of Japan are much superior to those that had their origin in Europe.

It seems to me that here the craftsman and his tools are in complete unity, the heart of the craftsman is in the tools he uses. And where else are to be seen such a profusion of beautiful tools?

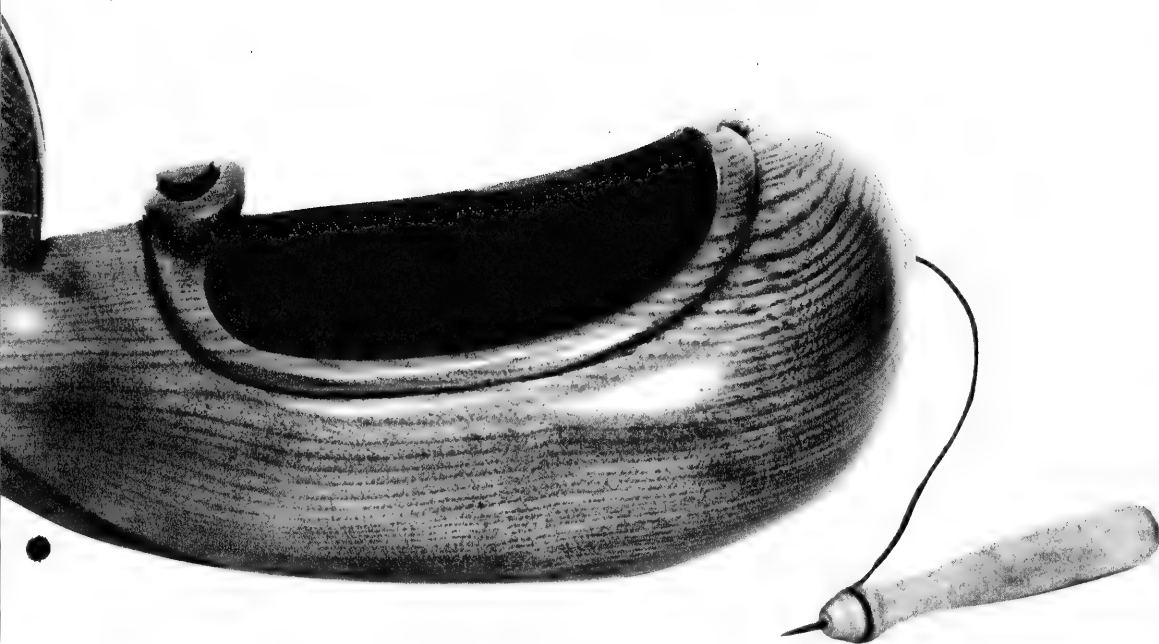
I was astonished when one day I went to a shop in Kyoto to buy some trowels as I was engaged in some plaster work. There were perhaps 30 varieties of trowels where abroad there would be just five. In the United States especially, where practically everything is now mass-produced, the types of hand tools become fewer, and fewer, standardized for the corner hardware store; only machine tools proliferate.

There is no question but that the best work is still to be done by hand tools which are an extension of the human hand.

Whenever I come to Japan, I am greatly impressed and marvel at the fierce pride of the Japanese in their work and the beauty of the numerous hand tools they used.



A carpenter's "sumitsubo," used to mark cut lines on wood. The pin holds one end of the string secure as the carpenter pays out string along the wood. The string picks up ink from the cotton in the bowl; when the inked string is over the part where the cut is to be made, the carpenter holds the "sumitsubo" so the line is taut and snaps a line onto the wood.



Trowels for precision work and planes which cut on the draw stroke.



The Joy of Shopping

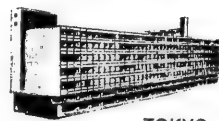
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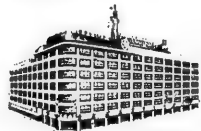
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From top to bottom: Double and single-edged hand saws; planes; chisels.

Tools courtesy of Hayashi Shoten, Nihonbashi, Tokyo.



SKI FEVER: ***Cause & Cure***

By CHIHARU (CHICK) IGAYA

Photos by Yoshinao Nakazawa,
Sadao Ichiyanagi, Hideo Nambu
and Yoshio Shiga.

Feeling feverish in winter is nothing to sneeze at when six million people are involved. This is what happened this winter when the first favorable snow reports for Japan's winter resorts were broadcast by television and radio: a sixth of the population came down with ski fever.

It took 40 years for ski fever to reach epidemic proportions, reckoning back to the introduction of skiing as a sport. What must have seemed ridiculous at first has become the most popular winter sport in Japan, involving a red-hot cold-weather industry turning out skis, equipment and clothing, plus proliferating ski lodges which can be spotted above the snow, like the European soldanella

plant which blooms even when the ground is covered with a snowy crust.

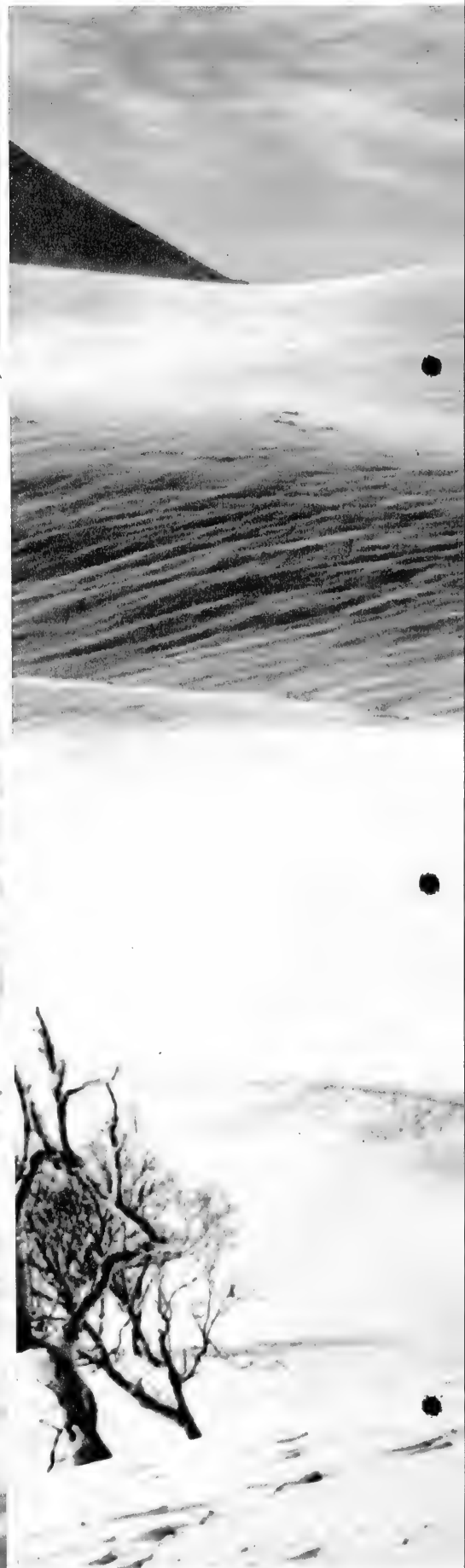
The discovery of the joys of skiing by so many people has spurred the industry, and, also, the production of top quality skis (600,000 to 700,000 pairs are exported annually, making Japan the leading exporter of skis) and the construction of fine facilities and lodges has in turn encouraged more people to take up the sport in what is a true "snow-ball effect."

The snow that has made all this possible is available in abundance. Cold winds from Siberia cross the Sea of Japan and lose their moisture as snow (in winter especially) when they collide with the tall mountains which

form Japan's geological spine. Some districts in Japan have some of the heaviest snowfalls in the world, and the dominant mountains provide more than enough slopes for everyone from Olympic competitors to those just beginning.

Although the best skiing grounds are concentrated in the central and northern parts of the country, no area can be successful unless it has good Western-style hotels and lodges and ski lifts.

If fellow skiers were to plan a trip to Japan and ask me to arrange a tour of Japanese slopes, I would have them visit six places; Zao, Hokkaido's Mt. Niseko, Naeba, Mt. Hakuba, Shiga Plateau and Sankei Valley. Skiers



At Zao, skiing may be enjoyed from mid-December to April; the snow is best in January and February.

should mark those names as I am certain that they will be hearing much of them in the future.

Zao is more popular than any other resort area north of Tokyo. Because Zao has so many attractions, nearly one million skiers converged on it during the 1964-65 season, and the slopes were packed with determined skiers nearly every Sunday. Easily accessible in only six hours from Tokyo, Zao has a variety of slopes which are suited to all, from the stiff beginner to supple veteran. The slopes are broad and long and are generally favored with an excellent snow cover. Top-flight accommodations, in either Japanese or European style, are available at the many lodges in the

area.

Grandiose and grotesque. The scale of the scenery at Zao has these qualities, and above all else, the grotesque forms of the snow-laden trees are, once seen, ever forgotten. Even flying through clouds in a glider, the closest approximation to the experience of passing through the frosty snowscape of Zao, either ascending on a lift or descending on skis, falls short of fully representing this unique experience.

Hokkaido presents a paradox in terms of travel: it is near (two hours from Tokyo) by jet but far by train. The difference is 20 hours, but "ski planes," the modern equivalent of "ski trains" (which still are in use), have



Niseko boasts the best snow in Japan, many agree, but is not yet as developed as Zao and other areas.

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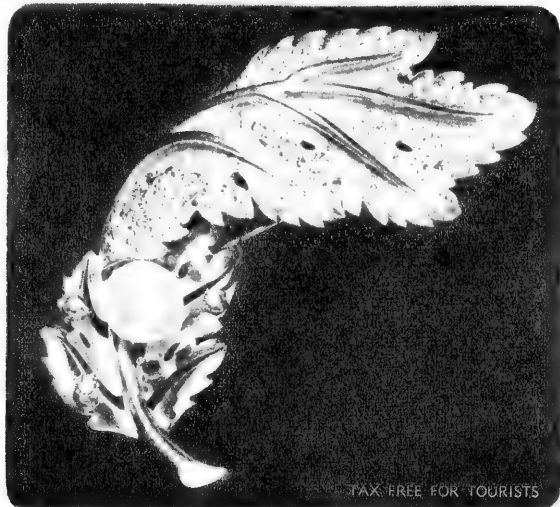
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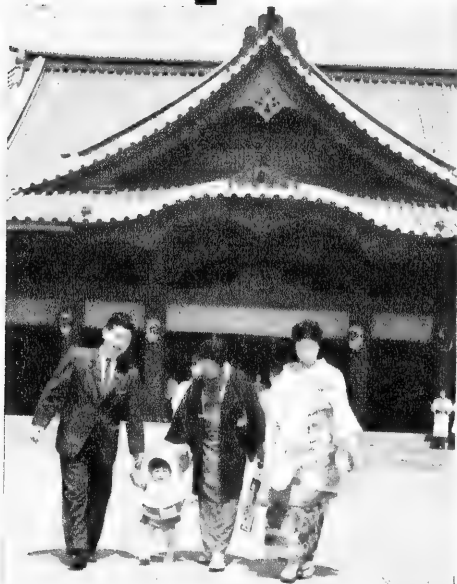
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made this part of Japan accessible to more affluent skiers who live elsewhere.

It is Hokkaido more than anywhere else in Japan, and on Mt. Niseko's slopes in particular, where a skier may experience sensations akin to those felt in the Swiss Alps. Hokkaido's powdery snow is claimed by some skiers to be just about the best in Japan. And if Hokkaido is selected as the site of the 1972 Winter Olympics, there will undoubtedly be international agreement on this point. Six other possibilities are under consideration, together with Hokkaido (particularly the Sapporo area) but since Hokkaido is particularly good for experienced skiers, I am certain it would be a good selection.

For many Tokyo skiers, all roads lead to Naeba. Naeba is four hours from Tokyo by car and whereas the jet is spurring the development of Hokkaido as a skiing center, the automobile has done so for Naeba. The roads leading there are good and there are ample parking facilities. Eight of ten skiers seen there drive to Naeba; others come by bus, and up to 20,000 skiers may be present on weekends. The slopes are wide enough to accommodate such a high turn-out, and the snow at Naeba is consistently better than in other places in the surrounding Joetsu area. Like Zao, this area has slopes for all types of skiers.

And like Hokkaido, Naeba is in the running

Right: Mt. Hakuba, surrounded by rugged mountains. Below: Sankei Valley's "carlator."



for international recognition. Because of the good snow and variety of courses, Naeba is under consideration for selection as the site of the world skiing championships for 1970.

Mt. Hakuba is one of the regions which has become popular only recently. It is an exception to generalization that all Japanese skiing grounds are short, shorter than their foreign counterparts. The longest course is seven kilometers long and even a strong and extremely seasoned veteran would have a difficult time negotiating this length non-stop.

Hakuba Skiing Grounds' management has initiated helicopter service to carry skiers from the foot of the mountain to the summit, giving

Japan one more unique skiing area.

The Shiga Plateau, easily reached from either Tokyo or Osaka, is probably the most popular of all. It has many different types of slopes and the skiers who enjoy themselves there are generally young and thoroughly cosmopolitan. Thirty lifts and cable cars are in operation there, and the length of the lift and ropeways combined is 16 kilometers, which will give you an indication of the scale of the Shiga Plateau's skiing grounds.

The most popular skiing resort in the Kansai or Osaka-Kobe-Kyoto area is Sankei Valley, near Kyoto, where the course is of the trail type, commonly seen in both Europe and the United States. The course is one of the safest

in Japan and was made by cutting a trail through a forest; the skiers glide down the valley in a straight course.

Sankei Valley's version of a ski lift is remarkable and certainly unique in all the world. Skiers ride indoors, so to speak, in a long roofed escalator called "carlator" by the management. They travel 2,000 meters this way, at an average incline of 26 degrees, protected from buffeting winds or wind-driven snow.

Chiharu Igaya is the only Japanese amateur skier to win a medal in the Olympics; he was a silver medalist in the 1956 Winter Olympics held at Cortina d'Ampezzo, Italy.



Right: Best place of those mentioned for night skiing is Naeba; photo taken at Nakazato near Naeba. Center: Shiga Plateau. Right: Skiers can almost ski right up to the bus which will take them home: Naeba.



This page: Susumu Sugiyama, one of Japan's foremost ski instructors showing championship form. Color page: At Tateyama in the Japanese Alps, which still has many areas which can be developed into superlative skiing grounds.









Above: At a skiing ground near Nikko on Sunday; the crowded conditions here are duplicated at most other skiing areas as well on Sundays. Below: Paradise Lodge at Zao, one of the lodges most popular with foreigners.



Ski fever is contracted by people of both sexes and all ages, and perhaps no one enjoys it more than children.



Cause and Cure

Little regret is felt for the fact that there is, for all practical purposes, no cure for ski fever. Skiing in Japan, where scenic ski trails abound, facilities are being improved and expanded constantly and where skiing is within the reach of almost all, is both cause and cure of the feverish interest in skiing which is prevalent in Japan.

SKI GUIDE

ZAO

How to Get There: Six and a half hours from Tokyo by JNR limited express and bus. **Where to Stay:** Any of the 30 Japanese inns, most of which also have Western rooms, at Zao Hot Spring Spa, at the entrance to the skiing area. There are 15 lodges on the slopes. Todomatsu Huette and Paradise Lodge are the most famous for their excellent facilities and good location. **For More Information:** Contact Yamagata Kotsu Guide Center, phone 831-2954 or Yamagata Prefecture Guide Center, 231-7851.

SHIGA

How to Get There: Six hours from Tokyo by JNR express and bus or eight hours by bus (reserved seats). **Where to stay:** Any of the 70 Japanese inns, hotels and ski lodges. Shiga Kogen Hotel is among the best. **For More Information:** Contact Nagano Prefecture Guide Center, 241-1191 or Nagano Dentsu, 241-7332.

HAKUBA

How to Get There: Seven hours from Tokyo by JNR express and bus. **Where to Stay:** Hakuba Tokyu Hotel is the first class resort hotel best suited for skiers. **For More Information:** Contact Ginza Tokyu Hotel, 541-2411 or Hakuba Kanko Kaihatsu Co., 462-2271 or Hakuba Guide Center, 261-1506.

NAEBA

How to Get There: Four hours (190 km) by car from Tokyo via National Route 17, which is paved throughout. Parking accommodations for 2,000 cars. **Where to Stay:** Naeba International Ski House is recommended. **For More Information:** Contact Naeba International Skiing Ground Guide Center, 400-8161 or Seibu Kanko Annai Co., 361-8181.

SANKEI VALLEY

How to Get There: One and a half hours from Kyoto by bus. **Where to Stay:** Sankei Valley Lodge. **For More Information:** Contact Sankei Valley Tokyo Office, 231-7171 or Sankei Valley Osaka Office, (Osaka) 361-1221.

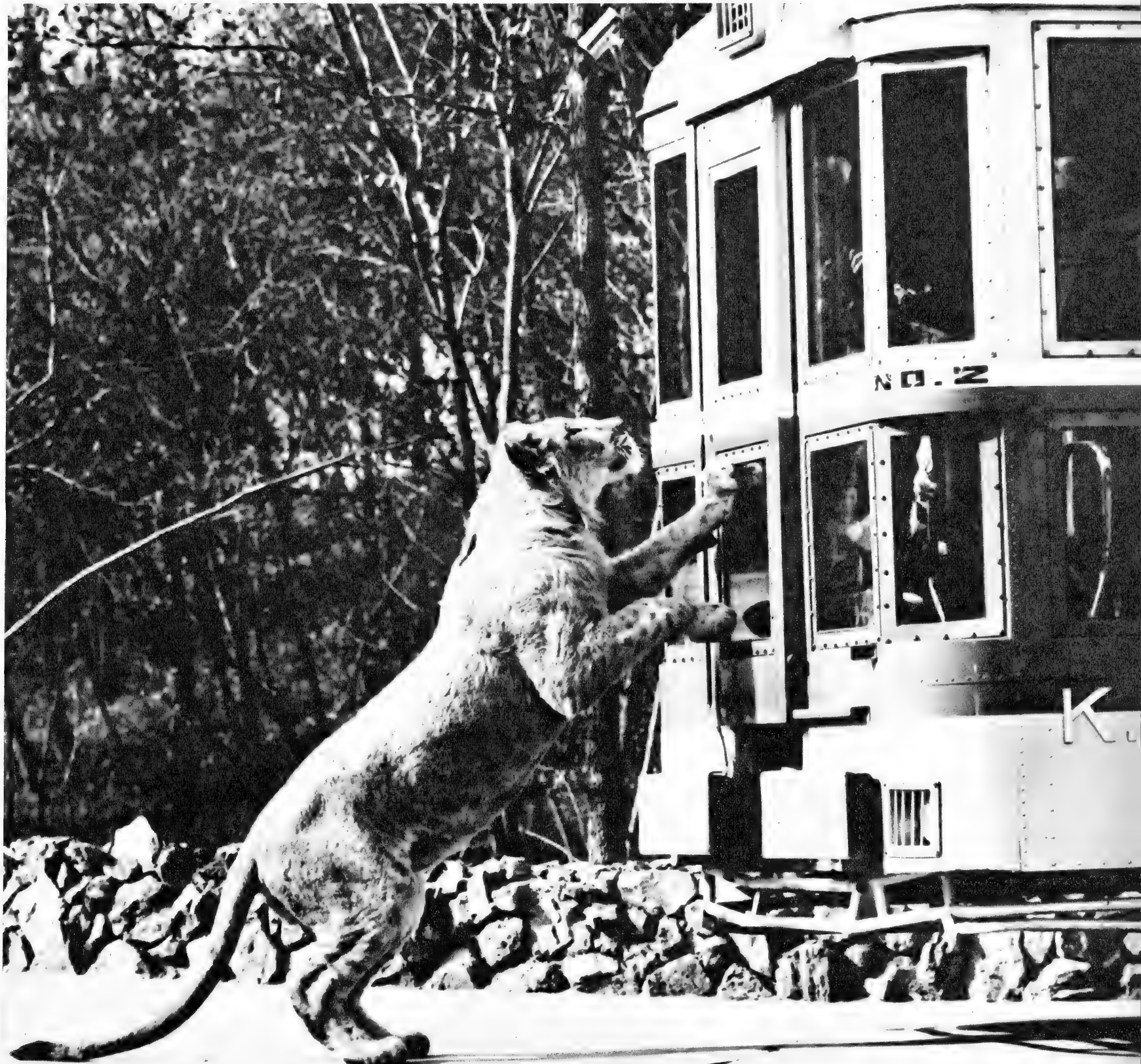
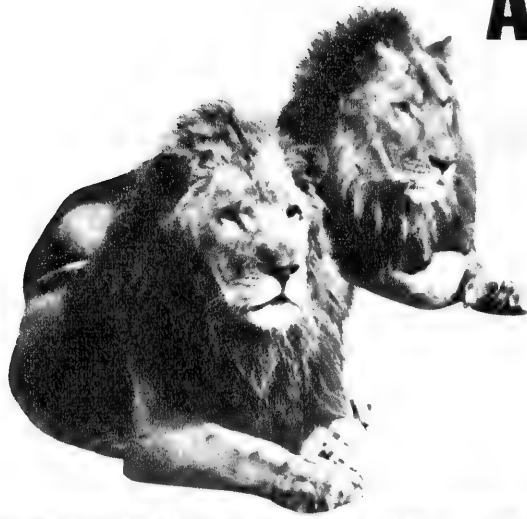
NISEKO

How to Get There: Seventy minutes from Tokyo to Sapporo by JAL, ANA or JDA flights, three hours by JNR express and bus from Sapporo to Niseko. **Where to Stay:** Niseko Grand Hotel or any of the dozen Japanese inns and lodges. **For More Information:** Contact Hokkaido Tokyo Guide Center, 231-1181 or the airlines mentioned above.

Except where otherwise noted, all offices and telephone listings above are in Tokyo. The cost for accommodations ranges from 1,000 to 5,000 yen per person per night, including two meals. Additional information may be obtained from the Japan Travel Bureau, Nippon Travel Agency, Japan National Tourist Association or other travel agencies.

Skiers lining up at Tokyo's Ueno Station, where they will take ski trains to Zao, Shiga, Naeba and other skiing grounds. Many young men and women save up for a year to go skiing during the New Year holidays.

A Ride Among Lions...



...Inside A Tokyo Zoo

Apart from African wild life preserves, notably that of Kenya, the only place in the world where one may see lions roaming about outside of cages is the Lion Park in Tokyo's Tama Natural Zoo, one of the prides of Tokyo.

The zoo is so made as to resemble as closely as possible the natural surroundings of the animals kept there. Lion Park is in a corner of the zoo, in a hilly area, and only 30 minutes from central Tokyo. There, in its 10,000 square meters, trees and shrubs have been planted and pools made, to provide the lions with a home resembling that of their native land. Lions are prevented from escaping by a five-meter-high concrete wall which encloses the park; they are not capable of leaping over a wall of that height.

For the convenience of visitors, roads have been built to accommodate the special sight-seeing buses which are used for one of the most unique zoo tours available anywhere.

Tame as the lions are, due respect is given the power of the King of Beasts, and the buses have been constructed incorporating many safety features including bullet-proof glass, the same as is used for tanks. The roof is so strong that it would take four lions, jumping on it at one time, to make a bit of a dent. And although an "ammonia rifle" is part of the driver's equipment, in order to put any extraordinarily playful or excited lion to sleep, there has been no occasion which called for its use since the park opened in May 1964.

Sixteen lions are there now, including several which have been born there. They are often seen either sleeping in the shade or among the shrubbery, or overseeing the park, as it were, from their characteristically composed and stately posture, but when the driver sounds the bus' horn, they gather around the bus, sniffing and treating it as an object of curiosity.

In rare cases, bus riders have the experience of meeting a lion face-to-face, separated by only a pane of the special glass.

The Show Business Chimps

Chimpanzees are the other most popular attention-getters at the zoo, which has 200 species within its 450,000 square meters. But their popularity is diametrically opposed to that of the lions, seen in a natural environment. The chimpanzees are performers, and even have their own stage where they present "shows" daily.

They roller skate, ride bicycles, walk a tightrope and perform tricks. Considered to be born comedians, there is never a dull moment when they are on the stage, and they are even considered more hilarious than human comedians. So hilarious, in fact, that they have been featured on television commercials for a leading beverage company. Completely oblivious to such things as labor unions and payment for their performances, the chimpanzees nevertheless enjoy, off the stage, their equivalent of modern urban life—in a concrete "apartment house," complete with air conditioning and central heating.



The Tama Zoo's lions are generally peaceful to the point of being uninteresting, until the bus comes by, when they gather round it, but the chimpanzees will start to perform given the smallest group of onlookers and the simplest props.

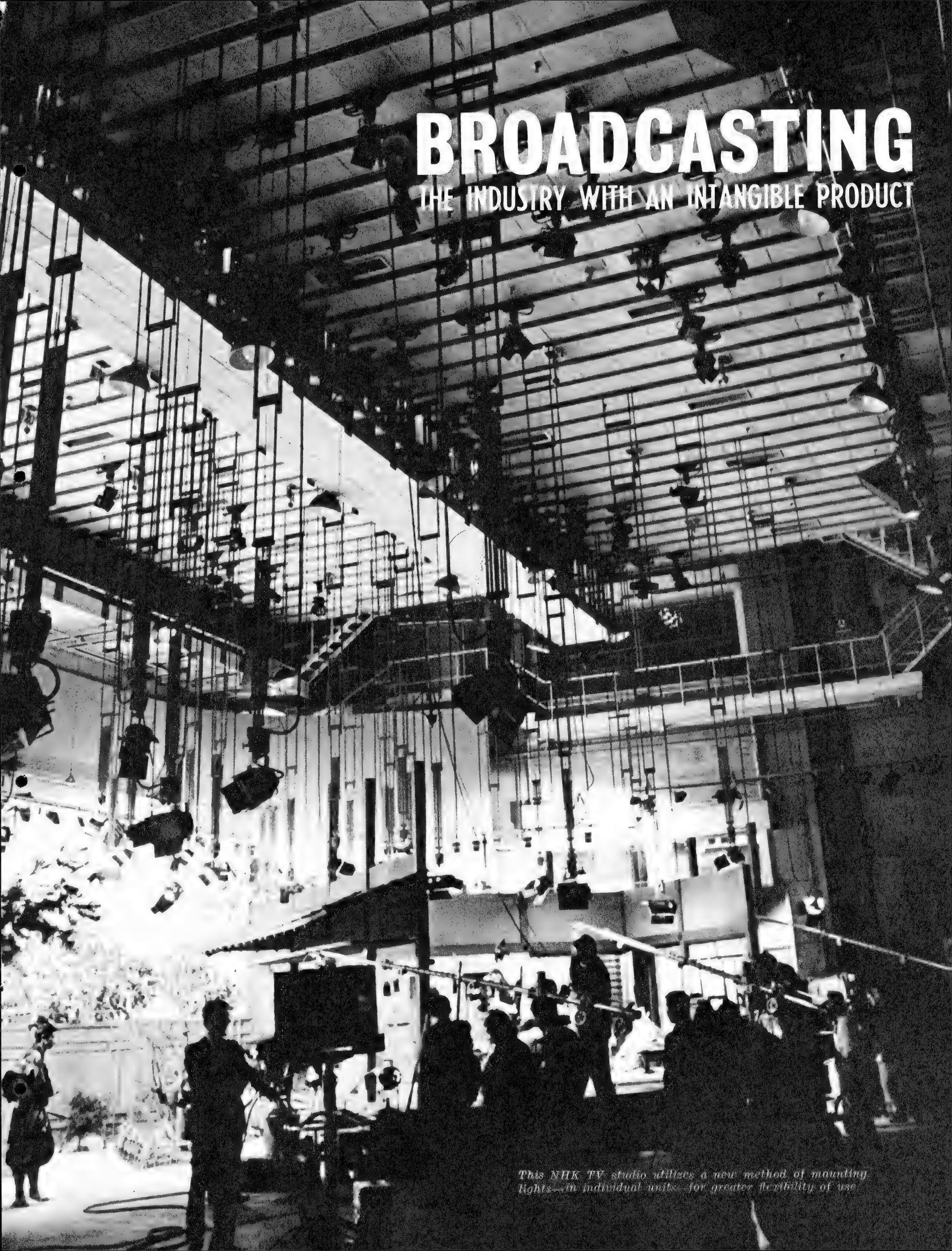






Pepe, 10 years old, is the group's leader and the only one who smokes like a man. Choosy, he smokes only filter cigarettes.





BROADCASTING

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This NHK TV studio utilizes a new method of mounting lights—in individual units—for greater flexibility of use.

This year's most popular television program will certainly be, just as was true last year, the one which was telecast New Year's Eve, "Red Against White Singing Contest." Like an annual national festival with dozens of famous stars, women (Red) compete against men (White) before a panel of judges and 50,000,000 viewers, or more than half of Japan's total population!

But is this program, telecast by the Japan Broadcasting Corporation (NHK), representative of the importance of television in the daily lives of the Japanese people? The answer seems to be yes, as the Prime Minister's Office has surveyed how people over 20 spend their leisure time, and found that for 46 out of every 100 persons, holidays meant the chance to watch television.

It is no accident that television is so important to Japanese people, as Japan is one of the leading television broadcasting countries in the world. As amazing as the extent of the television industry is the speed of its growth. Since the first telecast, on February 1, 1953, the Japan Broadcasting Corporation has expanded to include 310 stations and 302 educational stations, staffed by 15,000 people. In addition to NHK, which is publicly-owned and derives most of its revenue from fees collected from television set owners, there are 46 commercial television broadcasting companies which own and operate 312 stations, using 20,000 people to do so.

Commercial television has become the second most important advertising medium, after newspapers, although the difference is only a few per cent. Income from advertisers in 1964 totalled 10,081 million yen, five times that of radio.

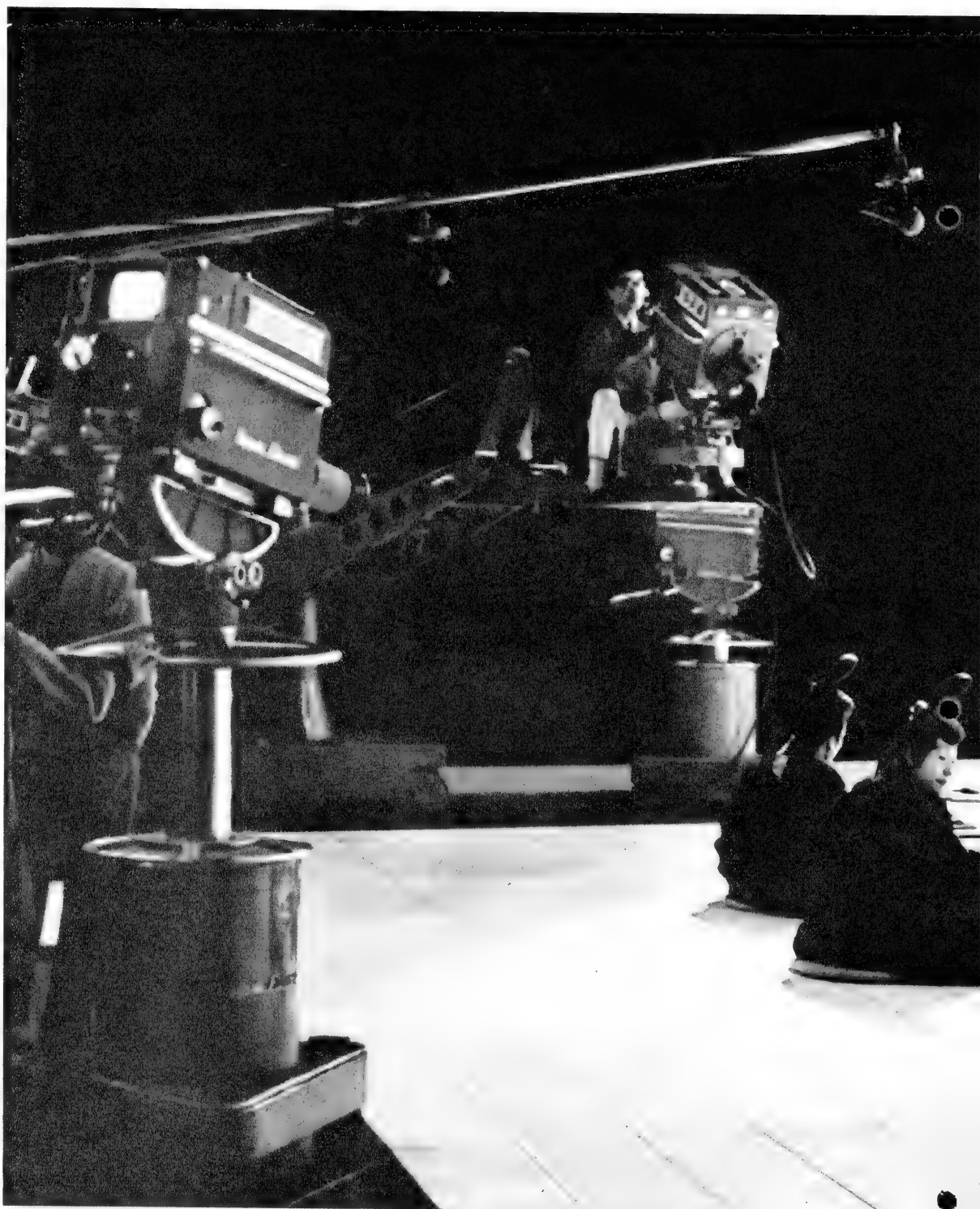
The growth in the number of stations has been paralleled by the increase in television receivers, from 866 when the first telecast was made to 1,000,000 five years later and over 10,000,000 in yet another five years. There are 18,000,000 sets in use today, and more than 85 per cent of all households in Japan has a television set. The diffusion rate of television sets in Japan is second only to that of the United States. Sales trends show increasing purchases of color sets and micro-television sets.

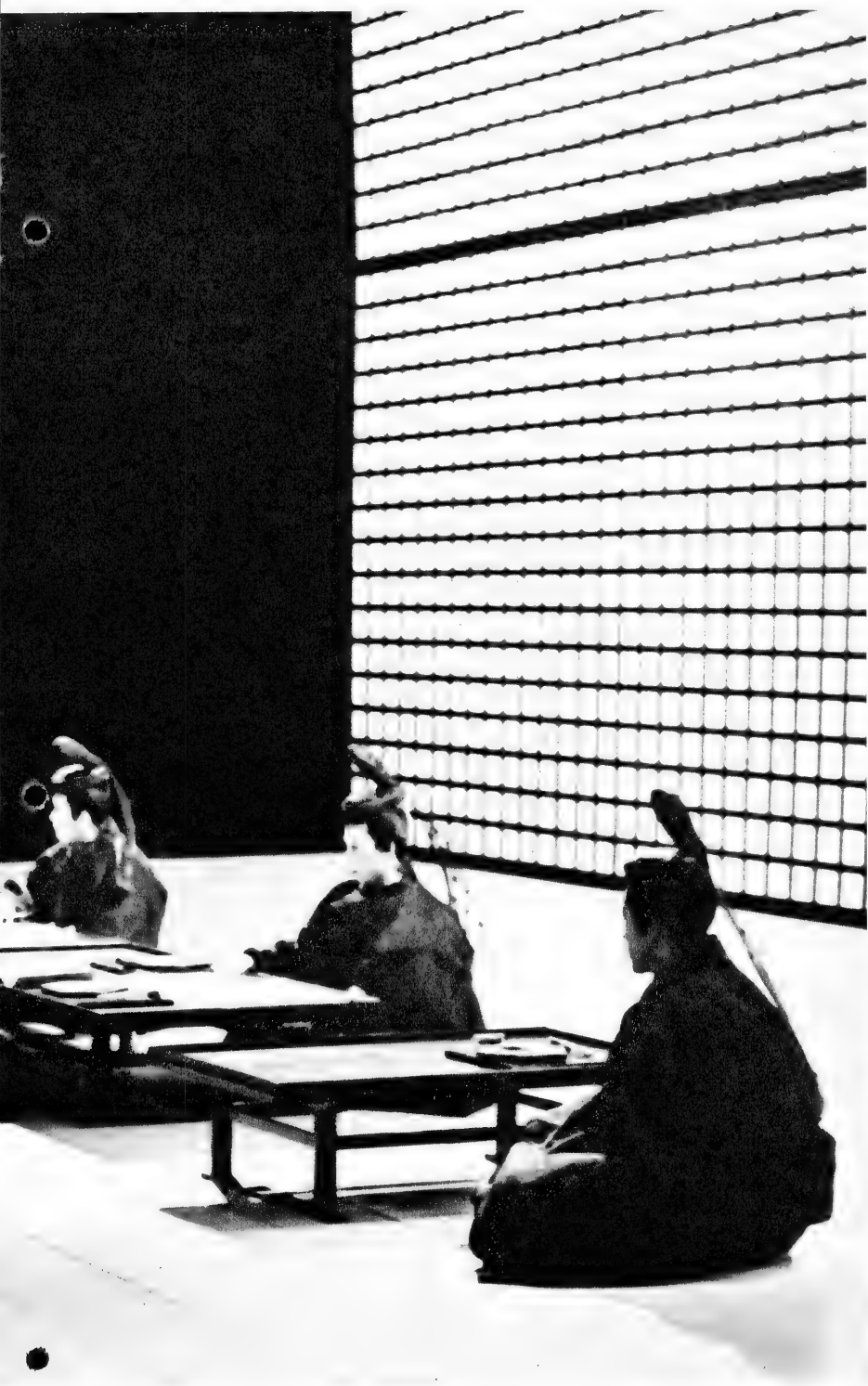
Total national coverage would have already been achieved but for mountains which obstruct the television radio waves and make reception in isolated rural areas impossible or extremely difficult. Color reception is now possible in 83 per cent of the country and ordinary telecasts can be received in 93 per cent of the country. Since NHK is constructing unmanned relay stations, even these high figures will be increased and reception will be improved in the near future. Then, virtually the entire nation will be able to watch television broadcasts, at any time of day except five or six hours in the early morning when there is no transmission.

Most localities can choose from among three stations; Tokyo has seven: NHK (two), Nippon Television (NTV), Tokyo Broadcasting Station (TBS), Fuji Television, Nippon Educational Television (NET) and Tokyo Channel 12.

Color transmission is increasing, and NHK transmits an average of three hours in color daily. NTV, Fuji Television and TBS also have color programs.

Above: Nothing brings out the modernity of television broadcasting more than a scene such as this. During the videotaping of "Tale of Genji," the contrast of costumes of a millenium ago and the cameras is as strong as can be. Left: Spanish performers at a videotape session at NHK. Right: A popular children's program, "Hyokkori Hyotan." The puppeteers use devices resembling those used for Bunraku.





5

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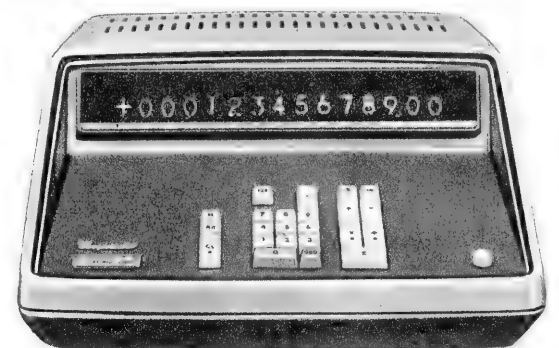
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Top: The NHK Broadcasting Center at Shibuya in Central Tokyo: one of the largest in the world, it includes eight television studios and six radio studios, plus other recording, editing and special effects studios and offices, machinery and equipment rooms. Additional construction is to be completed by 1968.

Left, below: The Technical Operations Room of NHK Broadcasting Center where activities in all studios may be monitored and controlled. Center, below: Field pick-up of a transmission from a hovering helicopter. Such units are used to cover sporting events such as yacht and foot races and for spot news coverage. Right, below: A mobile unit in operation at Toda Boat Racing Course.



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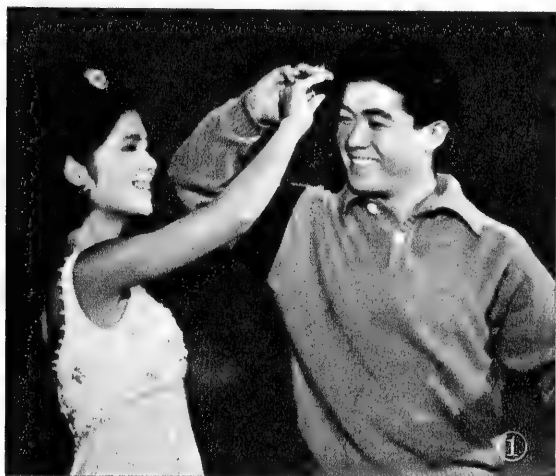
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The product that the television industry provides for the public is, of course, its programs, and it is by this that we must judge the industry. Here then is a capsule survey of Japanese television programs today.

Entertainment programs are by far the most popular of all and dominate the "golden hours" of 7 to 9 p.m., when more sets are in use than any other time. Although NHK also telecasts news and cultural programs during this period, the programs which most people prefer are the music programs, particularly those featuring popular singers. And during this time, there is always at least one station featuring such a program, and at times the same popular singer may be seen on two stations at the same time,—such is the competition among Tokyo's five commercial stations.

Accordingly, popular songs remain popular a relatively short time, and also in terms of popularity, there is a high rate of mortality among singers. The most persistent and consistent of all is undoubtedly 24-years-old **Kyu Sakamoto** (photo 1), whose record, "Suki-yaki," became a bestseller in foreign countries as well as Japan. Stars like Kyu must also have, due to the intensity of the competition, dancing and acting ability as well.

Generally considered to be the best entertainers of those of the gentle sex are the energetic **The Peanuts**, twins Yumi and Emi Ito (photo 2, black suits), who have also appeared in a German television special and are shown surrounded by look-alikes in yet another type of program.



Musical programs may concentrate on songs by a single star or may feature up to ten or sometimes even more, in a "star parade" type of program. In addition, there are many relatively popular amateur contests, in which people sing, dance, play instruments and do imitations, competing for prizes. Professionals do the same things on variety shows, but recently there has been a tendency toward combining these different types of programs into one.

Best of all "star parade" programs is NHK's spectacular **Red Against White Singing Contest** (photo 3) and NTV's **Look-Alike Show** in which amateurs compete in imitating famous stars, such as **The Peanuts** (photo 2). This program represents a mixture of the three types mentioned above.

As a result of the intensity of the competition for the viewing audience among commercial stations, which see advertising revenue directly linked to programs' popularity, some programs which are being telecast are widely condemned as being unfit for children and even the entire family. One such program is Fuji Television's **Children's Singing Contest**, during which children sing songs suited only to adults. Another is NTV's **Singing and Dancing Grand Contest** in which participants must sing and dance as crazily as possible. The team which is judged to have danced and sang more hilariously and frenetically than the rest is given cash and other prizes (photo 4).

With criticism of these types of programs emanating from Parent-Teacher Associations and educational institutions have been demands that the programs be dropped because of the ill effects they have on children and the way they are making fools of the television audience.

Others have spoken out in favor of the programs as being valuable in relieving the stress and strain of daily life. Popular judgement, however, seems to favor the programs, which have high ratings despite widespread agreement with criticism against the "mass moronization" of the television viewers. Nevertheless, the proportion of such programs among the total of television programming is small, and one should not underestimate the critical powers of children.



Three types of drama are regularly seen on Japanese television: the domestic, comedy and historic dramas.

Domestic dramas feature the type of family everyone knows—it might be the family next door, or even that of the television viewer himself. The empathetic ties are strong, and viewers can cry and laugh with their counterparts in the drama. This type of program has been produced on an increasingly large scale in the past few years, and TBS' **Now We Are Eleven** (photo 5) has even included some location filming in Europe.

Historical dramas are showing signs of increasing popularity. The pattern calls for a weekly serial, one hour or 50 minutes long, such as **Minamoto Yoshitsune**, an NHK drama to be telecast throughout this year (color photo p. 49), which is based on the life and legend of a famous warrior of the Middle Ages. Already popular is NET's **Tale of Genji**, (photo 6) based on the thousand-years-old novel of the same name. Telecast since last November, the modernity of the production, partially directed by Kon Ichikawa, has made this classic meaningful for today's television audience.



Cartoons and quiz programs are also included in the category of entertainment programs. The two cartoon features which are most popular are **Iron-armed Atom** (photo 7) and **Emperor of the Jungle** (photo 8), both Fuji Television programs. Both are creations of cartoonist Osamu Tezuka of Mushi (Insect) Productions, and have attained some measure of popularity among adults as well as children. The futuristic and primitive worlds of these shows are attaining popularity abroad: the first series has already been telecast by NBC in America and the second is scheduled to be telecast in America in the near future.

The attraction of quiz programs is the huge amount of cash prizes which can be won. It was in September last year that a gymnastics teacher and his wife won 2,860,000 yen, which might take as long as four years for him to earn at his job. This was on NET's **Hop, Step and Jump Quiz** and was a record prize.



Sports programs are placed within the news category by the stations but the viewers consider them more as entertainment than anything else, and baseball, sumo wrestling tournaments and boxing are easily the most popular of all.

Night games, quite common during the April-to-October **baseball** season, are telecast during the peak viewing hours of 7 and 9 p.m., and are so popular, (in particular the Yomiuri Giants' home games) that competition for the right to telecast ball games is fiercely waged by the rival commercial stations. In fact, Giants games may sometimes be seen on either of two stations at the same time. When they went on to become national champions by winning the Japan Series, third baseman Shigeo Nagashima (photo 9) was voted Most Valuable Player of the series. **Boxing**, a popular spectator sport in Japan, is represented here by a photo scene from the nationally-televised match between world bantamweight champion Fighting Harada, in white trunks, who successfully defended his title against Alan Rudkin of England last November (photo 10). The television program which more people watched in Japan than any other program was, incidentally, the final women's volleyball match during the Olympics, when the Japanese team, essentially the same as the Nichibo team, defeated their Russian opponents. Televised in the evening, 97 per cent of all sets were tuned into this program, at least partly because almost all stations carried this game.



In keeping with the responsibility of the mass communications media to bring news to the public, television broadcasting companies give considerable emphasis to their **news programs**. In this respect, NHK is undisputed leader, with 185 domestic and 23 overseas offices, each with cameramen and newsmen, to gather news. A recent tendency is for an increase in the number of analytic, in-depth news programs, many of which are prepared especially for housewives to watch during the day. Other programs are generally closely related to daily life and deal with shopping, housing and other matters. NET's **Morning Show** with master of ceremonies Norio Kijima is one of the best of this type (photo 11). Kijima is on the right, discussing the morning's news with two members of the program's staff. There are news programs for men, too, and between news announcements and at commercial breaks pretty girls appear, and without speaking a word, "enhance" the show. This is NTV's **11 p.m.**, calculated to relax harried men who have finally arrived home (photo 12).



Cultural programs cover everything under the sun and much of outer space as well, and there has been an increase in the number of documentary programs telecast which cover problems of daily life and modern society, and coverage of historical themes and personages, travel and adventures in relatively unknown regions remains high. The broadcasting companies have ranged further and further abroad to make films for television in keeping with, while at the same time furthering, interest in other countries and peoples on the part of the Japanese public.

NTV, for example, sent a team to do a documentary on the Swiss Alps' Mt. Eiger last year, at a time when several Japanese teams were preparing to attempt to conquer the mountain. One climber was killed and the program subsequently acquired much more news value than was expected (photo 13). Also shown here are scenes from two television films which have become award-winners overseas: the opera *Silken Drum*, which won the Salzburg Opera Prize in 1962 (photo 14) and *Vanishing Birds—A Chronicle of Japanese Storks*, which won the Asian Broadcasting Union prize in the television documentary category last year (photo 15). Both films were made by NHK.

Judging by television programming, Japanese people today are taking an increasing interest in politics and international affairs. Round-table discussions appear every week almost without fail, and are especially common after big news breaks, or when election time grows near. Prime Minister Sato (photo 16, right) is naturally in continual demand for television appearances and is seen here with Dr. Tatsuo Morito, former Minister of Education, on NHK's program, *Talking With the Prime Minister*.

Educational programs are given special prominence in Japan. NHK operates one channel exclusively for educational and cultural purposes, and among the private stations, Tokyo Channel 12, established primarily for the purpose of presenting educational programs, does so to a high degree. Of particular importance among educational programs are those devoted to scholastic subjects, such as science, the humanities, Japanese language, mathematics, foreign languages, physical education and music. The level of the courses offered on television runs the gamut from pre-school to university and adult education levels. There are also some programs broadcast especially for the physically handicapped. The quality of the programs is generally high, and NHK is often termed the world leader in terms of the development and quality of its educational programs.

These programs are divided into two categories: those intended for classroom use and those intended for viewing at home. **Foreign language lessons** (photo 17) are representative of the latter. The utilization of television in the classroom is a widespread practice in Japan: 80 per cent of kindergarten and primary school children see programs while at school, and the figure for junior high school students is 30 per cent. Shown (photo 18) is part of a **science class** for third grade primary school pupils. Utilization is relatively high in provincial schools. These activities are supplemented by NHK's special correspondence courses which can lead to a high school diploma, providing that examination are passed and requirements are met. About 5,000 people a year receive diplomas by this means. The additional stimulus and other benefits provided by such programs greatly fosters the learning process and makes study more meaningful and profitable.

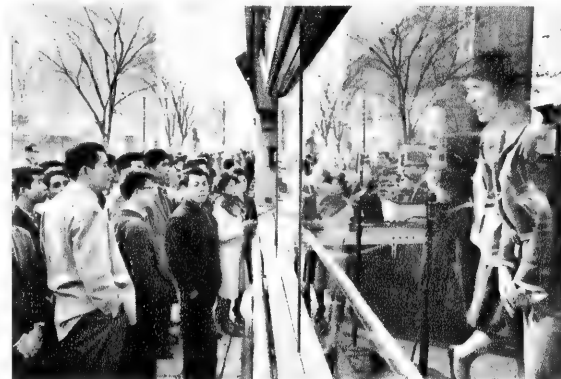




Above: Taping of the historical drama program, "Minamoto Yoshitsune," to be telecast as a weekly program throughout 1966; at NHK's Shibuya Center. Below: NHK's studio control room, designed and constructed exclusively for use for color telecasts.



Radio is far from being out of the picture with regard to broadcasting in Japan. Two scenes at the satellite studio operated by the privately-owned Nippon Hoso Company in Tokyo's Ginza area.



THE PERSISTENCE OF RADIO

The high degree of ownership and utilization of television has inevitably brought about a decline for radio, in terms of the number of listeners and revenue from commercials, but radio has by no means been wholly displaced.

News and music have become strong points for radio, as has the long broadcasting day, considerably longer than that of television. Only a quarter of those polled in a recent survey indicated that to them radio was just a substitute for television, showing that most people feel that radio has been reevaluated and found to have its own merits. This attitude is especially strong among those who bought television sets when they first became available at moderate prices. It is clear that no matter how popular television becomes, radio is here to stay.

People can listen anywhere, by using transistorized radios, or while driving. Eighty per cent of all cars in Japan have car radios, and production of such units reached 1,300,000 in 1964. Those in the category of "owner-drivers" listen to car radios; an average of two hours and ten minutes a day, and taxi drivers listen five times that.

Whether at home, in a car or anywhere else, on a nationwide basis, Japanese radio listeners can choose from nearly 300 AM and 50 FM stations operated by NHK, plus 142 privately-owned stations.

Most popular are the telephone request programs, which play, on the air, requests for popular records called in by listeners, and traffic news broadcasts.

In the face of television's gains, radio has gone out of the studio and almost onto the sidewalk in its quest for listeners and publicity. Stations have set up "satellite studios" near their broadcasting stations, especially near department stores and on busy streets. These studios are in what would ordinarily be a show window and when broadcasting is done from these sites a crowd invariably gathers to listen, and sometimes participate, when the programs call for a discussion or quiz and someone is invited inside from among the crowd. Odd as it may seem they can watch radio. Traffic news is also featured in satellite studio broadcasts, which are, on the whole, quite popular.

NHK also operates Radio Japan, their short-wave unit which started operations in 1935 and, except for a short time just after the war, has continued, and expanded, up until today, when it broadcasts 36 hours a day and in 23 languages.

The Elegance of Antiquity: GAGAKU

By YOSHIHISA OSHIDA

It was appropriate that the first full-scale performance of Japanese gagaku overseas was at the General Assembly Hall of the United Nations headquarters, in New York, because gagaku has, for all its Japanese qualities, an unusually international background.

This debut took place on May 25, 1959, and is an important event even considering the 1,300-years-long span of gagaku's history. Performing the traditional court music and dance were members of the Music Department of the Japanese Imperial Household Agency, who then went on tour for three weeks, visiting major American cities.

Critical reaction to the exotic gagaku was understandably mixed. A New York Times critic wrote that he could not understand the music very well, but, like the dances, it was very impressive and sounded pleasing to the audience. He also praised the gorgeous costumes of the dancers. In San Francisco, however, a newspaper critic noted that although gagaku is translated as "elegant music," the meaning of elegant in Japan and in the West appeared to differ. "Elegant music" is a valid translation of the word "gagaku," at least for those Japanese who appreciate the music and dance, but other people would do well to think of gagaku as "court music," with the connotation of the regal splendor of the Japanese court of centuries ago. The appreciation of this elegance is by no means beyond the grasp of non-Japanese, and although the slow tempo of the performances is anachronistic in today's world, an unusual and pleasurable experience awaits those who can adjust to the tempo.

Adaptations of gagaku music have been made to suit Western listeners. Conductor Hidemaro Konoye arranged "Etenraku" (Heavenly Music) for the orchestra and conducted at a performance of it in Moscow, 25 years ago. A Russian commentator then said that the composer must have been influenced by French impressionists! Actually, it seems likely that the reverse was true. Reportedly, Claude Debussy was extremely interested in gagaku instruments and Western scores of gagaku music which he saw at the Paris World Exposition in 1889, and the influence of gagaku later appeared in his compositions.

Even more meaningful today is the coincidental inclusion, in gagaku, of elements found in contemporary compositions. Gagaku shares some common ground with twelve-tone compositions, is syncopated, like modern jazz, has contrapuntion and sonatas, ternaries and variations as well.

However, the importance of gagaku, and the reason for its interest to us today, is not rooted in its antiquity or modernistic elements alone. Gagaku is a cultural storehouse, an amalgamation of Asian musics and instruments.

The process whereby an ancient Persian instrument became the West's double-reed clarinet of today was duplicated in an Oriental direction. The result was the Japanese pipe, introduced from China. Other instruments have a similar historical pattern, but in their present Japanese form remain closer to the original instruments than do their European equivalents. This is also evident in the case



This masked dancer appears in "Kitoku," choreographed for a single dancer and meant celebrate a victory in battle.



Behind the ferocious mask is Prince Lan Ling, a legendary military commander of China of the sixth century. He appeared in battle with a dragon-mask, so the story goes, and this bugaku dance was created to celebrate one of his victories. This dance was created for a solitary dancer.



In "Taiheiraku," the four dancers represent a would-be assassin, his intended victim, a man seeking to prevent the assassination and one more person. The stage is one specially set up at Tokyo's Meiji Shrine.

"Totenraku" is believed to have been made by court nobles in the ninth or tenth century. The melody and style, however, show Korean influence.



"Ama" was introduced to Japan in the eighth century by a monk from Vietnam, but the cap and scepter-like object are Japanese and the clothing is that of China. The masks are made of paper and silk.

of the Japanese "sho," one of the instruments used for gagaku performances. This instrument also was introduced from China, where it was called the "lushan." Morphologically, it is related to the khene of Laos, sompotan of North Borneo and valiha of Madagascar, but so is the pipe organ of Europe. Yet, there could hardly be a greater difference between two kindred instruments than between the hand-held "sho" and the relatively enormous, mechanical pipe organ.

The "sho" produces the same note whether its player inhales or exhales, and because it has fifteen bamboo tubes which can be used to make sounds, it is the only Japanese instrument capable of harmony. The short Japanese pipe, the "ryuteki" flute and drums are the other instruments used to make music.

Gagaku's dance component, called "bugaku," has similar Asian origins. Some dances consist of dance alone, others have simple plots. Among the stories of bugaku are these:

—The expression of joy by snake-eating tribesmen of west China.

—A son whose father has been killed by a wild beast exacts revenge from the animal.

—A handsome young general with a grotesque mask charges into the camp of his enemies.

—A man with a stick resembling a golf club goes through the motions of hitting a ball.

—Warriors with shields and spears engage in battle.

Other dances are performed by four men clad in garments in the style worn a thousand years ago; they dance gracefully—one may say even elegantly—unencumbered by any story, as if indifferent to time itself.

If longevity has been one of the qualities of gagaku, so has, at least for the general public, rarity. Although gagaku has been preserved by the Imperial Court and a number of temples and shrines, especially in the Kyoto-Nara area, for centuries instruction has been given by father to son and this hereditary transmission, which can be traced back well over a thousand years by some families, excluded outsiders. Further, attendance at gagaku concerts was limited, and for the common citizen, the beauty of gagaku music and bugaku dance might have just as well disappeared a thousand years ago.

Since 1870, however, this has been changed. Although the tradition of hereditary transmission persists and many of the musicians and dancers now affiliated with the Imperial Household Agency's Music Department can trace their family history back a thousand years, anyone who wants to study gagaku as a performing art may do so, and there are public concerts which anyone may attend or watch on television. Except for this year, the Imperial Household has given semi-public concerts every January, and for a number of years the Gagaku Society has been giving public concerts. Members of this organization have also given demonstration performances at primary and junior high schools in Tokyo, at their own expense, to further familiarize school children with their unique musical heritage.

Although gagaku music has been arranged for orchestral performance, by composer Yoshinori Matsudaira and others, and contemporary composers such as Osamu Shimizu have written new pieces for gagaku instruments, there is still nothing like hearing—and seeing—an actual performance.

Other than the concerts, there are many festivals and annual events of shrines such as the famous Itsukushima Shrine of Hiroshima when gagaku is performed. It is on occasions such as these that one can be transported to a Japan of ages ago, due to the combined effect of the court dance and music and the environment of the shrines. These festivals are most frequent in January, April, May and October, and those people in Japan during those months would do well to investigate the possibility of seeing such a performance.

Yoshihisa Oshida is president of the Japan Gagaku Society, director of the Japanese Society of Rights of Authors and Composers. A player of the "sho," he has recently written a comprehensive book on Gagaku.



Left: "Taiheiraku," performed at Itsukushima Shrine at Miyajima, near Hiroshima. Right: "Enbu," performed as a prelude to Gagaku performances.



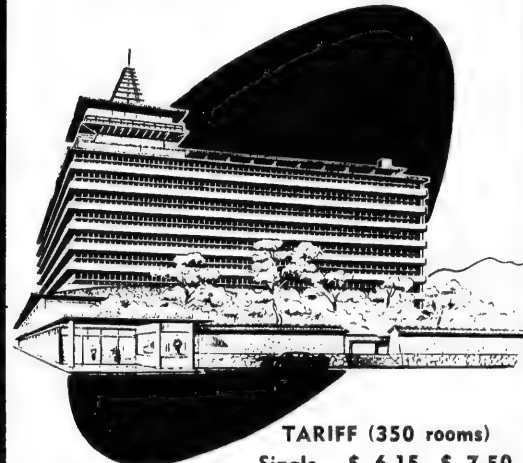


Left, "Kocho," or Butterfly Dance, created in Japan in the tenth century by a nobleman. Below: The "Genjoraku" or Snake Dance. The dancer is, odd as it may appear, overjoyed at having found a snake, considered a delicacy among some tribes in ancient China.



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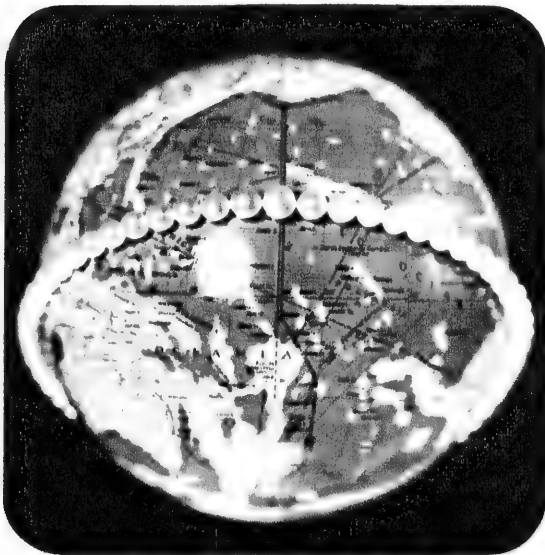
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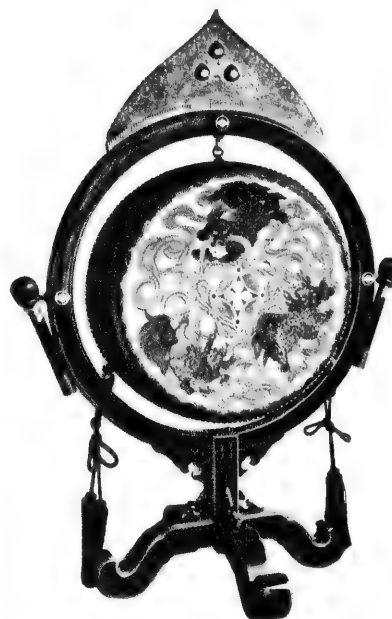
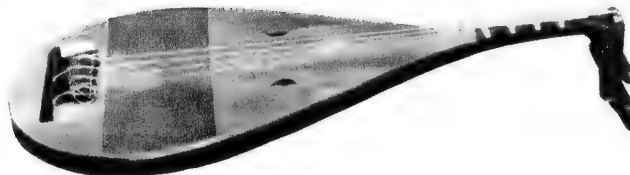
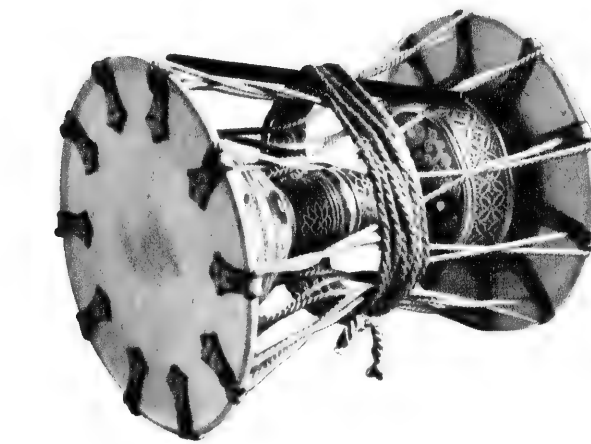
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Gagaku's musical instruments, from top to bottom: one-stick drum; the four-stringed "biwa," believed to be related to the Indian vina; three types of flutes; bell; the "sho," with 17 bamboo pipes, 15 of which are functional.

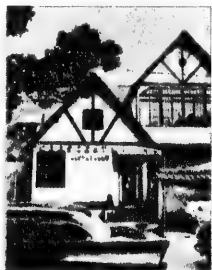


Photos by Yoshihisa Oshida and Otsuka Kogei-sha.



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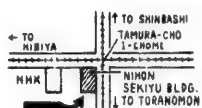
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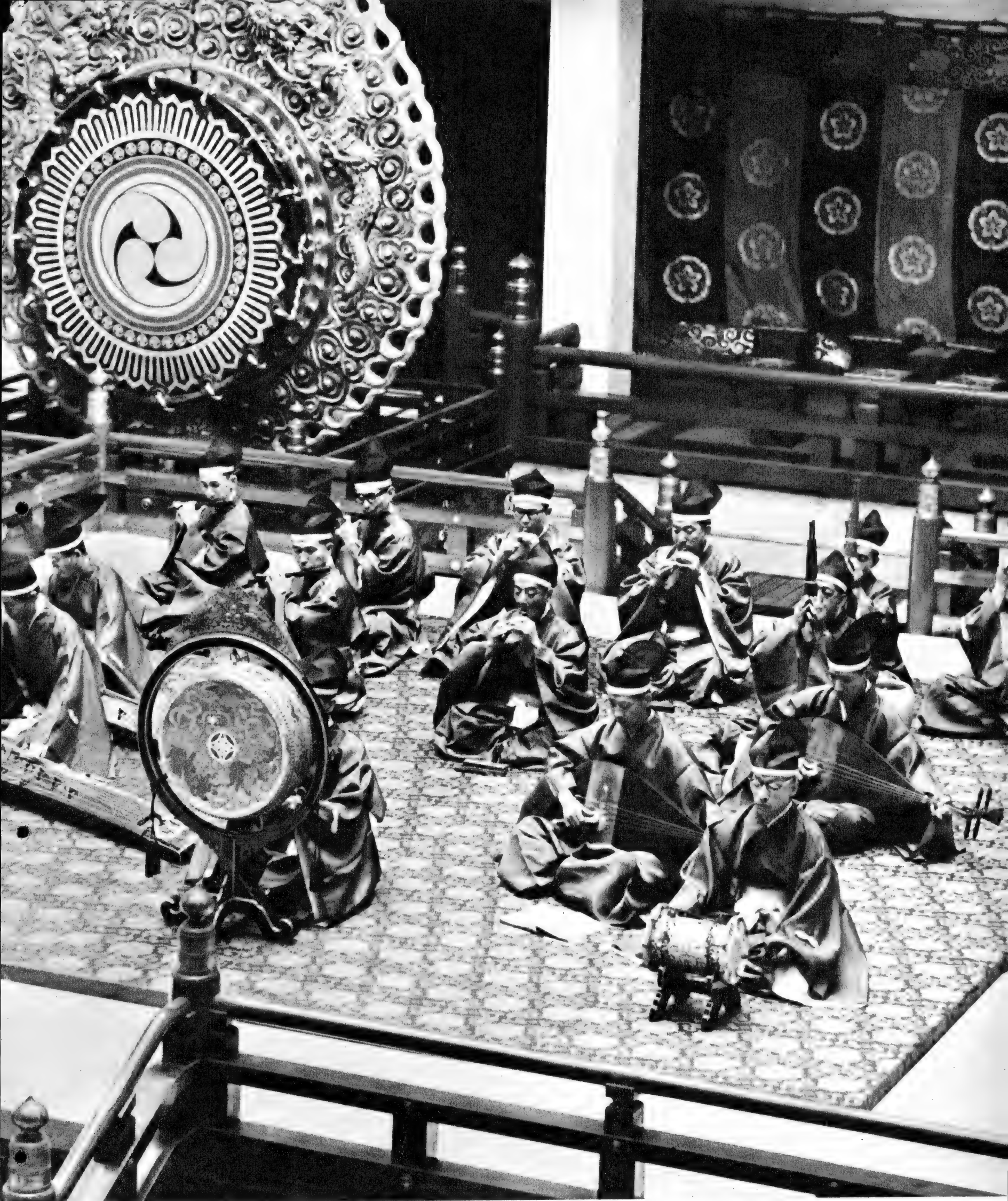
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A formal concert of Gagaku music at the Imperial Household. Note the large drum, six feet in diameter, with the decorative flame-shaped frame.

Best Dancers In Japan

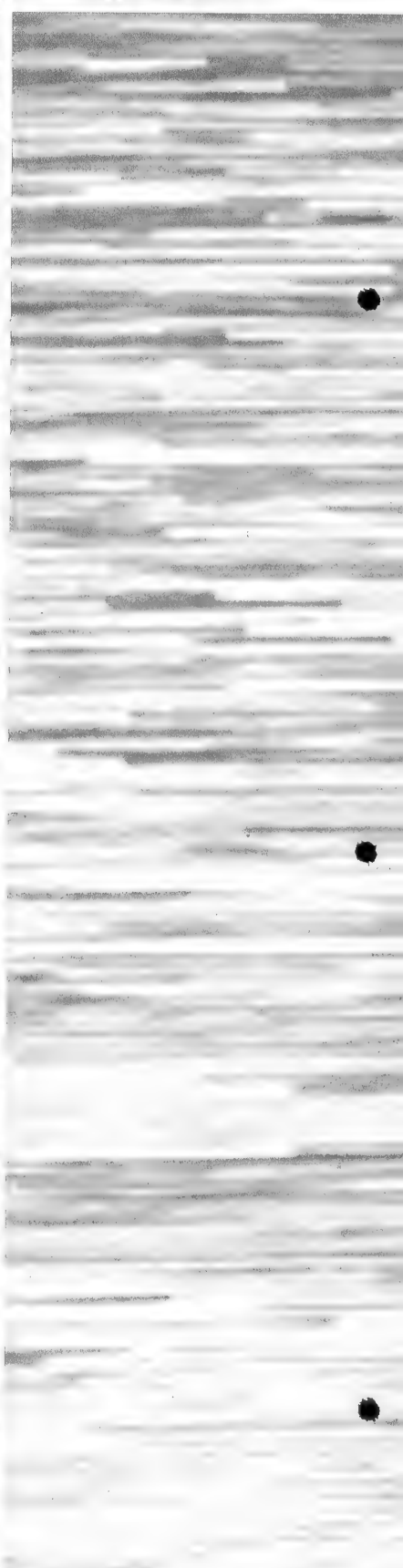


The Shinodas during a samba.

Electric guitar-powered monkey dancing may seem to be the rage among Japanese teenagers, judging by newspaper and magazines articles, but make no mistake—ballroom dancing is still very popular, and the standards are very high. Any of the six couples who met in the difficult but not antagonistic competition in Tokyo's Military Arts Hall last December for the finals of the All-Japan Ballroom Dancing Championship would undoubtedly attract attention on any European dance floor.

It required ten hours for the judges to select those couples from the hundred who started; the finalists danced all of 32 times before the final decisions were made. No wonder then that some of the women just sat down on the floor, exhausted, when they were finished.

The brother-and-sister team of Hiroshi and Reiko Horiguchi waltzed, tangoed and fox trotted to the amateur dancing title for modern dancing. Hiroshi and Kazuko Iwata won the amateur title for Latin dancing, which required flawless mastery of the rhumba, samba, cha-cha and paso doble. Mr. and Mrs. Manabu Shinoda danced to victory in both categories among the professionals, repeating their feat of last year in Japan. They ranked high among the finalists in the World Ballroom Championships in London in 1963 and being in their thirties now, should be dancing professionally for many years to come.





Left and right: Championship competition in the waltz

Doll-Making For Everyone



The popularity of Japanese dolls, both among Japanese people and non-Japanese as well, has been so high in recent years, and one sees so many dolls on display or for sale in Japan that one would think that doll-making as a hobby had been popular for many years. Actually, it has only become popular in recent years, because of the advent of labor-saving devices for the home and the leisure revolution.

Foreign women resident in Japan have shown considerable interest in this too, and the Japan Doll-making School, in Tokyo's Hotel New Otani, has proven especially popular. Even short-term visitors can easily make a Japanese doll in one day if their fingers are nimble, although the time required varies widely, depending on the size and type of doll and the maker's skill.



Above: a class in session. Below: An early step. First the face is painted, then the eyebrows are added, strand by strand, using black silk. Heads with hair already sewn on may be purchased or the doll-makers may fasten the hair, strand by strand, themselves. A finished head is shown at the top of the page.





After the head is fastened to the torso, the kimono and other garments are made and the doll is dressed. The best materials are those used for the best kimonos, such as Nishijin silk and brocade. Much more expensive than most people expect, clothing often accounts for 80 per cent of the doll's cost. The finished doll on the right, holds a battledore, often seen at New Year's time.

FUJI/HAKONE SKATING GUIDE

Ice Skating at the Fuji Five Lakes Area

Ice skating goes mitten-in-mitten with skiing as a winter sport, and for many people preparation for winter involves sharpening skates as much as anything else.

Skaters living in Tokyo need not go far to find good rinks. In the suburbs of Tokyo, one of the most famous rinks is that at Karuizawa, where the world speed skating championships were held in February 1963.

The Fuji-Hakone area is, as may be expected, one of the leading skating centers, and the Fuji Five Lakes International Skating Center is as popular as its name is long. The combination of the exquisite scenery, other attractions in the area and the rink itself—a 12-meters-wide, 400-meters-long speed skating rink enclosing a figure skating rink—means not only popularity but also crowded conditions, and up to 20,000 people on peak days. Cars and buses come from as far away as Nagoya.

Facilities are equal to the task of taking care of large numbers of people. It takes 1,500 people to occupy all seats in the giant dining room, 6,000 people without their own skates to rent all the skates kept on hand, and 8,000 requests for lockers to rent the use of all available. And if someone arrives but has never skated before, there are special learner's skates, with an auxiliary edge to prevent spills.

The skating center is in the Fuji Kyuko Highland area, which offers recreational facilities which include bowling alleys, go-cart courses, skateboard 'rinks' and miniature car racing circuits.

There is also Fujirama Park, containing a 1/200 scale model of Mt. Fuji, complete with miniature lakes, forests and roads, just like the real thing. Nearby, hostel-type lodgings are available at the Highland Hostel: sleep over and have two meals for only 1,300 yen.

All this is only two and a half hours from Tokyo's Shinjuku Station by express train (fare, 590 yen one-way), three and a half hours from Shinjuku Station's West Exit by express bus (reserved seats only, 600 yen one-way) or by night bus from Tokyo Station (1,130 yen including admission to the skating center).

Hakone's Winter Attractions

The mountains of Hakone, which had been overflowing with pleasure-seeking crowds of people in the summer and autumn, enjoying the many forms of recreation available at Lake Ashi or viewing the crimson maple leaves on the mountains, are now enveloped in quietness and solitude. The only noise breaking this silence is the rumbling of long lines of huge buses transporting skating enthusiasts to Hakone's rinks.

Winter, many people say, is the best season to fully enjoy Hakone. Wrapped in the quietness of winter, one may enjoy the real mood



Fuji Five Lakes rink on a fairly crowded afternoon.

of a hot spring resort.

The air is clean and crisp up in the mountains, but the biggest attraction, perhaps, is the grand sight of white-clad majestic Mt. Fuji soaring up into the sky.

There are five skating rinks in Hakone, including two with 400-meters speed skating courses. All rinks are completely equipped with modern facilities. The skating rinks go all out to provide the best of service to the skaters. For example, coupons are on sale combining skating bus and train tickets with rink entrance tickets issued jointly by the rinks and private railway and bus companies in an effort to attract more skaters.

On Sundays, it is not unusual to see more than 30,000 skaters from Tokyo and Yokohama converging on these rinks for an enjoyable day of skating.

Komagatake Skating Center

It was at the Komagatake Skating Center that the skaters from all over the world, who participated in the world speed skating championships held at Karuizawa in February, 1963, conditioned themselves prior to the start of the races. All agreed that the Komagatake rink was excellent and that the scenic beauty surrounding the rink, with the majestic Mt. Fuji almost within one's grasp, was unparalleled.

There is a 400-meters speed skating course and a 30-by-100-meters indoor course in the Komagatake Skating Center. At both of the

rinks piping has been installed so that even under the worse climatic conditions, a thick layer of ice can be maintained.

The rink's location atop Mt. Komagatake gives the rink its chief characteristic: the panoramic view afforded skaters. The magnificent view of the mountains of Hakone surrounding Mt. Komagatake, Lake Ashi far below, the Izu Peninsula and the Pacific to the south, the white coastlines of Miura Peninsula to the east, all provide a view unmatched at other skating rinks. Looking to the north, one sees Mt. Fuji, majestically tall, with the rugged mountain silhouette of the Japanese Alps providing an appropriate background.

At the nearby Hakone-en Skating Rink, there are two full-size ice hockey rinks.

Being high on the mountain, it is necessary to ascend to the rink by ropeway, a seven-minute ride. Once at the skating center, visitors can choose from among roller skating and other recreational facilities in addition to ice skating. Lighting makes ice skating possible at night as well as day. This rink is better suited for young skaters, but there are other rinks popular among skaters who are taking their families with them.

The Komagatake Skating Center is open from late November to mid-March, and the indoor skating rink is opened throughout the year. Admission fee for the Komagatake Skating Center is 400 yen per day. The same charges apply for the Hakone-en Skating

Rink. Each rink is equipped with 5,000 lockers. There are also some free lockers available at the Komagatake Skating Center, but for the majority the charge is generally 70 yen a locker. The skating center has some 8,000 pairs of skates for rent including speed skating, figure skating and hockey skates. The charge for the use of the skates is 400 yen a pair a day and 100 yen an hour.

Other Skating Rinks

Hakone-Gora Skating Rink

This rink has a 400-meter speed skating course and two ice hockey fields.

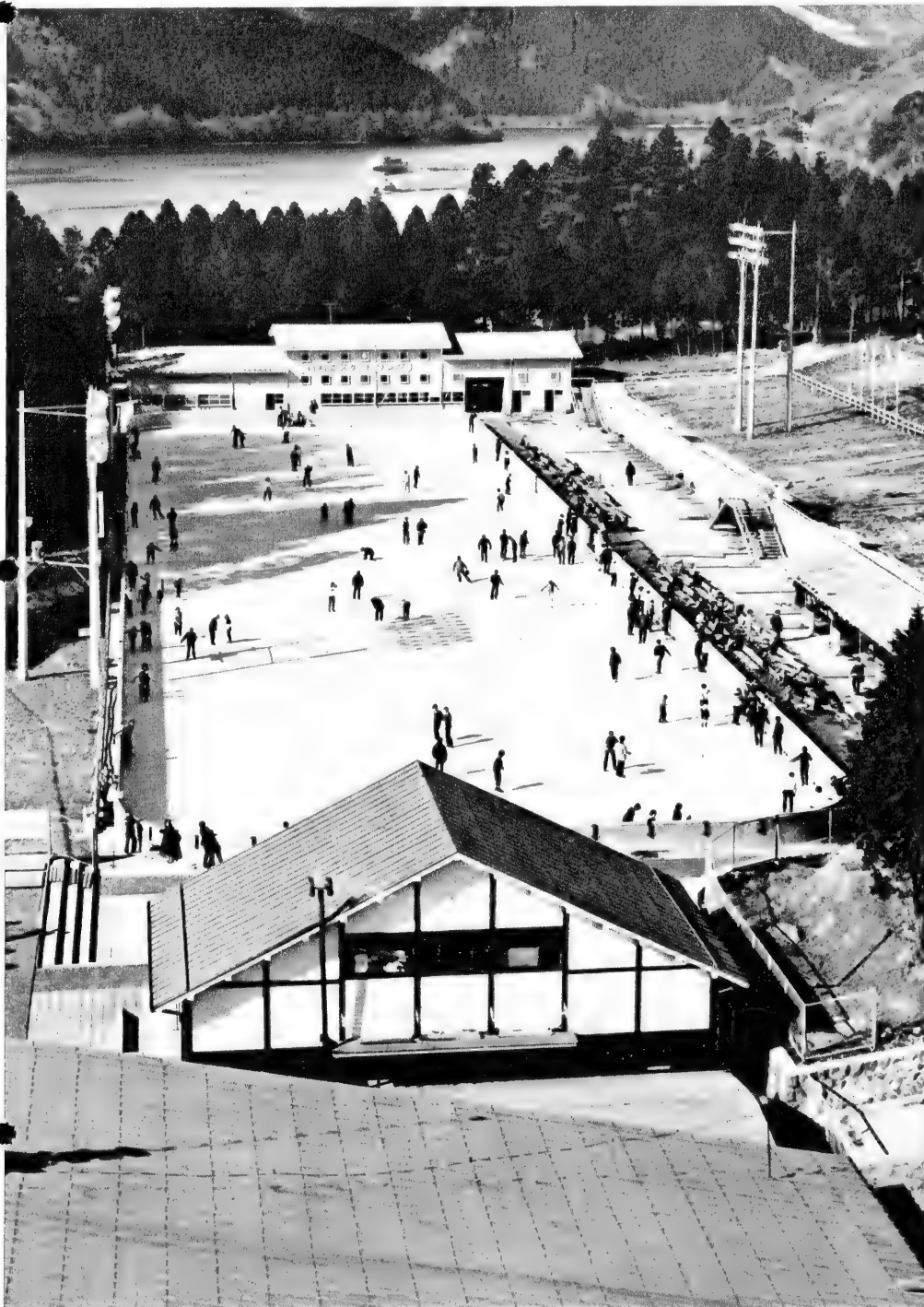
Sengoku-Korakuen Skating Rink

There is one skating rink measuring 120-meter by 30-meter here.

Kojiri Ice Skating Rink

One skating rink measuring 110-meter by 30-meter.

These other skating rinks are becoming considerably popular. To improve service, arrangements have been made with bus and electric train companies and hotels and Hakone-bound vacationers may buy coupon sets which include tickets for skating, round trip bus or train tickets as well as tickets for accommodation. These coupon sets, unlike those issued for groups, have no restrictions regarding time or the rink where they may be used, giving skaters flexibility and permitting last-minute changes.



Hakone-en, where, in summer, many people waterski on the lake and then take the seven-minutes ropeway ride to Komagatake (photo, right) for skating at the indoor rink.

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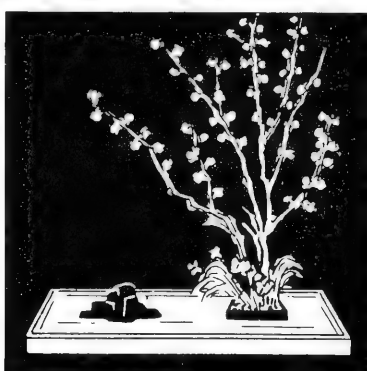
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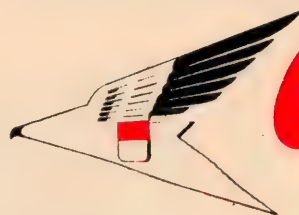
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Japanese Currents

FOLK DANCE

Exporting Traditions

Folk dances are yet another field in which Japan is abundantly endowed, and although classical performing arts have been "exported" to a considerable extent in recent years, there has not yet been a significant performance of Japanese folk dances overseas. The International Artists Center, in Tokyo, with Governmental aid, has spent several years making a nationwide study of folk dances with the purposes of assembling a comprehensive program to be sent overseas. In March the first public preview of what has been selected to be sent overseas was held in Tokyo, consisting of a four-scene series of dances connecting with the planting, cultivation and harvesting of rice; Kagura, the sacred dance-drama performed at shrines, and a series of folk dances from different parts of Japan.



Performing the White Heron Dance of Tsuwano, Shimane Prefecture.

FASHION

New Meaning for 'Painting on Silk'

What happens when a girl becomes a dress designer and her sister becomes a calligrapher? The graphic results were shown at a fashion show at Tokyo's Hilton Hotel recently. When designer Etsuko Tobe's

dresses were shown by mannequins, sister Eiko obliged by writing on the dresses which were on the mannequins. With black ink and brush, and at times using red paint and gold foil, Eiko finished the unique dresses by adding abstract designs and Sino-Japanese characters to silk dresses worn by the patient mannequins. And to add a dash of showmanship, one mannequin parted the thigh-high slit dress she was wearing and Eiko added an instant tattoo of calligraphy to the model's thigh. Well, apparently the Tobe sisters would like men to give a little more thought to appreciating calligraphy. With hemlines getting higher and higher who knows but that they might start a new fad?



All in a mannequin's day's work.

NATIONAL NEWS

Measuring Up to the Times

At a real estate office early in April, an elderly woman examined the many listings of land for sale which were posted in the window. From time to time she furtively glanced at a small piece of paper and writing out figures in her palm with a finger, calculated.

At a shop catering to do-it-yourself enthusiasts, a man who had always known just what size lumber to ask for put his order, carefully written out, down on the counter for the clerk to puzzle over.

Both were temporarily inconvenienced by the passing of a tradition. As of April 1, it became illegal to use the old weights and measures, and the switch to the metric system, which had been started and stopped many times since the metric system was first legalized in Japan in 1891, was now on in earnest.

The process is more of a disappointment than a shock, for the Japanese have been buying rice by the kilogram, steel by the ton, and running foot races over distances such as 10,000 meters. But for some things, such as cloth to be used for Japanese-style garments, the size of tatami-covered rooms, and real estate and domestic architecture, all 'purely Japanese,' the foreign measures never seemed to fit. Cloth was sold by the shaku (one shaku equals 30.30 centimeters or 11.93 inches); department stores have hastily pasted conversion charts to the walls. Rooms are still designed and built according to the module of one tatami, which is a comfortable 3 by 6 shaku or uncomfortable 16.2 square meters. And although large tracts of land were often measured in square meters, real estate such as a plot of land where one might build a home has been measured in tsubo for as long—well, as long as anyone can remember, and longer than that.

Realtors can change their advertisements easily enough—and perhaps raise prices slightly in doing so—but the task of correcting governmental records is of astounding proportions.

Among the diehards are carpenters, who are able to illegally purchase shaku measures on the black market. These measures may in time become collectors' items, but some say that it would be good if both systems could be used. To some extent this will be the case, since as long as American cars are imported, there will be a need for some drivers to convert miles to kilometers, and international agreements call for measuring an airplane's altitude in feet and visibility in miles.

Yet, some things will go unchanged. Like the people with the surname Tsubota—tsubo-rice field. No one has yet suggested that they change their names to Square-meter-field.

When Is the Meiji Centennial?

It seemed, last year, that there was an unbroken procession of articles, books and special issues of magazines on the 20 post-war years. Those in Japan who did not tire of them are the better off for it, as it all was, to use a favorite Japanese expression, just "warming up" for a bigger celebration: the centennial of the Meiji Restoration, marking a hundred years of modern times for the Japanese nation.

The Yomiuri, Sankei and Tokyo newspapers have lined up in pre-season practice with serials on Tokyo's centennial, there has been a book, "The Ninety-ninth Year of Meiji," and this year the cup began to run over. It seems that there is no general agreement over just which date and incident to use as a starting

point in counting. One can almost pick any date of the eight most frequently mentioned and then find some scholar to cite in support of the selection.

The Meiji Shrine, which has been holding ceremonies for years and can be said to have established some degree of precedence, opts for 1969, and has requested governmental cooperation for a grand celebration in that year. If they stick to their views, but no one else does, the celebration could be the most post-climatic event of the past 100—or 101—years.

The National Diet Library, which is to publish a Meiji Period Publications Catalog, a major undertaking of great importance to scholars, is supposing that the key date of the Restoration, which, after all, encompasses a period of years and many individual events, is the thirteenth day of the tenth month of 1868. In other words, the library considers the centennial year to be 1968.

The consensus of opinion favors 1868 and 1968, putting other considerations aside, but the complexity of the problem is indicated by these points: (a) Is the hundredth year or the period of 100 years to be considered most important? (b) Is the old Japanese way of counting, according to which an infant is born on his first birthday and a year later he is 2 years old, to be used? (c) What about the switch to the Gregorian calendar?

The Diet library prepared a memorandum for Diet member Tomizo Oshitani which included the eight views, and Oshitani, who prefers 1968, requested the Government to determine the year of celebrations. But his view is perhaps most sensible of all (typical of the Meiji debate were articles in the Sankei newspaper: March 10, "The Meiji Centennial Is Not Next Year," by Tokyo University historiographer Eiichi Matsushima; March 16, "When is the Meiji Centennial," staff written; "The First Year of Meiji Did Not Occur Twice—The Hundredth Year Is Next Year," by Japanese historian Shigetaka Fukuchi). He said, "Since it is a celebration, there is no need to get deeply involved in designating a month and a day." At any rate, the Government will sponsor many activities in the centennial year, and a special committee formed within the Prime Minister's Office will determine which year the centennial will be celebrated.

SPORTS

First Air Rally Won by Beginners

Among the 22 men and one woman who flew 11 planes in Japan's first air rally in mid-February, there were a number of 5,000-hour veterans and the average aggregate flying time of participants was 200 hours, but the winner turned out to be a pair of relative beginners, electric appliance salesman Kinokuni Okano, 37, and chauffeur Kiyoshi Yagi, 25, Yagi with only 80 hours of flying under his safety belt. The two scored 198.7 points out of a possible 200 and landed right on schedule. Participants had to follow the flight plan given to them before take-off, stick

to the allotted time as closely as possible, and as checkpoints had to obtain the answers to questions such as "How many pillars does the Jogashima Bridge have?" and "Is the Tateyama lighthouse octagonal or hexagonal?" The rally distance was 440 kilometers round trip from an airport in Saitama Prefecture.

Flying may be the most luxurious hobby a man can have in Japan, but among the 22 flying clubs in Japan (eight are in the Tokyo area), which have 2,000 members, there are a good number who save their money for the times they can make even 30-minute flights (cost of a hour in the air: 7-8,000 yen), but most of the members have taken up flying in order to spray agricultural chemicals or do aerial photography.



Rallyists Take to the Air.

Military Arts School Planned

Construction work is about to start on a special school for martial arts, to be in front of Tokyo's Martial Arts Hall (Nippon Budokan) which was used for the judo competition during the Olympics. Instruction will be offered in judo, archery, fencing and other traditional military sports, by instructors of at least two-dan level of proficiency. The school year will, at first, be one year, but eventually the school is to be incorporated as an educational organization, with classes from the kindergarten level through junior college. A Martial Arts Library and Museum are also to be constructed at the site.

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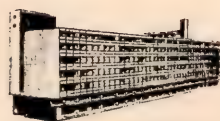
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Japanese Currents

OSAKA WORLD EXPOSITION

Picking A Symbol



JEXPO'70

the center, and by extension, Japan at the center of the five continents.

Other developments include the following:

—The Government has withheld from sponsoring the exposition, although it has approved the exposition. The multiple roles that governmental offices will play in preparing for and staging the exposition will be determined and announced in the future.

—The duration of the exposition will be from March 15 to September 15, 1970.

—Land procurement problems have been settled.

—Preliminary plans have been announced for the exposition's ground plan. Chief planners Kenzo Tange and Uzo Nishiyama, architects, called for a central zone to be made in such a way as to be symbolic of the theme of the fair. The periphery of this area will be divided into zones for the Government, private industry, foreign participants, an artificial lake and so on. Anticipated are a computer center, theaters, art gallery, museums, international conference halls and all the accoutrements of a world's fair. Japanese Buddhists are planning to open a pavilion and it appears that the exposition will contain much of the great variety of modern Japanese culture.

—And, one candy company was surprised to see that the symbol resembles their trademark.

After rejecting the design selected from the first submissions as being too abstract—which it was—the Japan Association for the World Exposition, to be held in Osaka in 1970, approved the symbol shown here, designed by Takeshi Otaka and showing a stylized five-petal cherry blossom, red sun in

International flights to Nagoya began in early March when Cathay Pacific Airways initiated twice-weekly service, at the same time augmenting flights between Hongkong and Tokyo and Osaka, mostly with stop-overs at Taipei.

* * *

Travellers flying into Osaka International Airport can expect shorter delays due to congestion. A new apron, the second of ten to be built, has been completed and can accommodate six jet-liners.

* * *

The bugaboo of those concerned with tourism in Japan has been, more than anything else, the high cost of transportation to get to Japan, for anyone coming from Europe or North America. But major airlines operating Pacific flights have applied for governmental permission to reduce fares from 7 to 15 per cent.

The 15 per cent reduction will be applicable to existing fares, economy class, in the off-season months of December, January and February. The proposed fare for flights between the American West Coast and Japan is \$370. Economy fares from March through November will be reduced to \$400. Desire to have fares reduced is strong, and the question at this time is not whether or not a reduction will be effected but how much it will be and when it will be put into effect.

Two New Hotels

Kyoto's newest hotel, the International Hotel Okazaki, which can accommodate about 150 guests, has been opened within the precincts of the Okazaki Shrine. Plans for the future involve what may well be a unique link between hotel management and shrine management or religious activities of a shrine. The hotel plans to present for guests demonstrations of classic Japanese performing arts such as Noh by torchlight (takigi noh), Mibu Kyogen comedies and others, which have traditionally been presented by shrines or temples, often in connection with festivals.

* * *

In about one year, Osaka will boast another brand-new modern hotel, the Hotel Hanshin, the Kansai district's belated countermove after Tokyo's spurt of hotel construction prior to the Olympics. Other new hotels in Osaka are the New Hankyu and Osaka Royal, and the Hanshin Electric Railway Co., which is building the Hotel Hanshin, changed initial plans which called for an office building when the success of the other hotels became evident and when Osaka was selected as the site of the 1970 World Exposition. The hotel will still have offices, on nine of the 15 above-ground floors, but 250 guest rooms and other facilities will be built on the tenth through fifteenth floors. The hotel will be the tallest building in Osaka.

TRAVELLERS' NOTES

Domestic, International Flights

Holders of Diners Club (international or Japan chapter) credit cards can now charge the cost of tickets on All Nippon Airways domestic flights.

* * *

The next international airline to offer service to and from Japan may be PIA, Pakistan International Airline. Negotiations have been begun to extend Dacca-Shanghai service to Tokyo.

NEW PRODUCTS

Among the new products placed on the market in recent weeks which are of interest to consumers are a folding umbrella, probably the smallest in the world when closed, and short steel runners which can be used to free automobiles stuck in mud, snow or sand.

World's Smallest Umbrella

The umbrella weighs only 280 grams (28 oz.) and is a diminutive 16.5 centimeters (6½ inches) closed. Retail sales price: 2,800 yen; export price expected to be about \$4.00 F.O.B. Japan. Ask for the Fancylla folding umbrella.

'Car Helper' Frees Struck Autos

Tsuchida Kogyo, a Hokkaido manufacturing firm, has placed on sale at gasoline stations steel-framed U-shaped runners, two to a set, which a driver can use to free his car from mud, snow or sand. Designed for use for cars in the 800 to 2,000cc class, all one has to do is place a runner directly in front of or behind the stuck wheels and drive over them to free the car. The principle is simple: the runners spread the weight of the car over a larger area so that it does not sink. Drivers who have pressed boards, tree branches or what ever happened to be handy into service to try to achieve the same result can keep a set of runners in the trunk for emergencies. Marketed under the name Car Helper, a set sells for 4,500 yen.

System Q for Radios

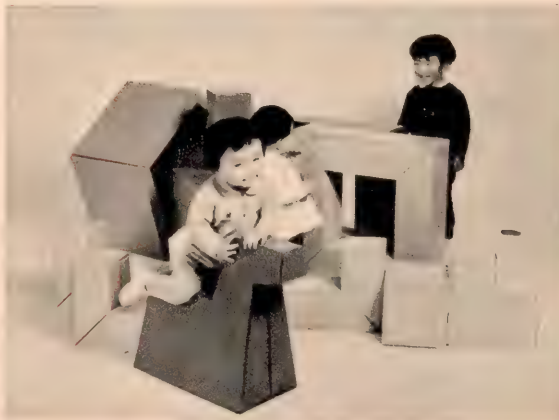
Starting from the hint provided by the clock radio which transmits time signals for the Japan Broadcasting Corp. electronic engineers from the Bunka Hoso Broadcasting Co. (JOQR) and Kokusai Electric Co. of Tokyo have perfected a "self-timer" for ordinary radio receiving sets which will turn on a radio which has been turned off. The unit is activated by a radio signal which can be broadcast in advance of, for example, news flash broadcasts, or scheduled news, weather or traffic reports. A user can shut his radio, flip a switch, and at the next newscast the radio will be automatically turned on. Extension of the "self-timer," known at this stage as System Q (for cue) to use with television sets is anticipated. The unit is to go on sale in July or August; the trade name has not yet been decided but sales price will probably be between 2,000 and 3,000 yen (in Japan).

Paper Toys

Children continually show great inventiveness in their play. A castle of sand is no less a real castle, to children, than if it were of towering stone. Toy manufacturers, however, have made their products ever more compli-

cated and sophisticated, as if forcing adults' toys on children. It is thus surprising to find a firm making, simply, colored corrugated cartons, to be used as toys.

Designed and exclusively sold by Takashimaya Department Store, the cartons come ready to fold into shape, in four colors (bright yellow, bright blue, peach and orange) and in a number of shapes, including a pentagonal bin, horse, and desk. The blocks are sold for from 900 to 1,500 yen apiece, or 3,500 yen for a set of blocks, under the trade name of Dan Dan Pet. The blocks are light enough for youngsters from 2 to 5 years to easily manipulate into whatever they want or imagine.



Origami in action.

After the Fisheye Lens, the Flyeye Lens



Somewhat over a year ago, the first fisheye lenses appeared on the market, enabling still photographers to widen their horizon in all 360 degrees, and now a more sophisticated attachment is available which can produce up to 57 images of the photographer's subject, each image reduced in size, on a negative. The Kowa Co. is marketing its Kowa MPC-300 which can produce effects such as those

shown here by photographing, in this case, a single artificial rose. With camera, two lenses and case, the domestic price is 248,000 yen.



Kowa's camera and 'flyeye' lens.

Warming Up to Design



Sanyo's coolest door.

It looks as if the antiseptic white refrigerator is on the way out, at least judging by Sanyo Electric's new models. Buyers are

Japanese Currents

offered a choice of ten "art door" styles, which include doors showing a composition of antique keys, an aerial-view sketch of part of Paris, a composition with lamps and a painting of fruit.

Singing 'Music Board'

For use in voice training, teaching music appreciation and how to read music, Toei, ordinarily known as a motion picture company, has placed on the market the Toei Music Board, a blackboard which responds, to a teacher's touch, by emitting notes. Notes are written on the board in chalk, and when they are touched, either with a finger or a special baton, the appropriate notes issue from the speakers. The unit is battery-powered and can be used anywhere, and has a range of two octaves. Chromatic scale and volume control are regulated by knobs on the left. Domestic price: 57,000 yen.

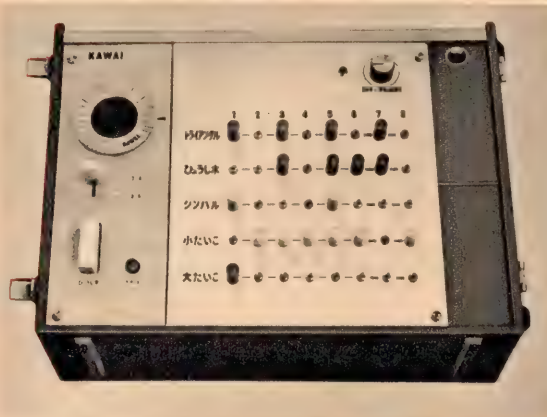


Toei's Music Board sounds at a touch.

Home-Made Electronic Music

The advances of electronic music in recent years have meant the removal of the music-making function to highly sophisticated laboratories, but now even electronic music can be made at home. Kawai Musical Instrument Mfg. Co. is marketing an electronic instrument, the School Rhythmer, by means of which anyone may reproduce the rhythmic sound of the triangle, cymbal, wooden clappers, large drum and small drum, for purposes of instruction in music or dance, including even the basso nova. And by combining it with piano or guitar playing at home, a one-man band can be formed. The School Rhythmer marks an advance over a similar

American-made rhythm maker in that tempo control is possible. Price in Japan: 70,000 yen.



Musical instrument of the electronic age.

CULTURAL PRESERVATION

More Than Just Hills

What price progress? To what extent do the urbanization processes threaten cultural treasures? These questions are most apropos to Japan, with such cultural assets as the ancient capitals of Nara, Kyoto and Kamakura. Concrete answers to the questions are provided by recent events concerning three contiguous hills west of Kyoto, collectively called Narabigaoka.

Within the precincts of the Ninnaji, a well-known temple of the Tendai sect of Buddhism, the hills were given to the temple, free, by the Government 14 years ago. The temple soon pledged not to use the hills for anything other than religious purposes. However, since the war, temples and shrines had been cut off from governmental aid which they had received, and many soon were facing severe financial problems in an age of steadily rising expenses.

Two years ago, the temple decided to sell two of the hills, an area of 84,000 square meters, but since plans called for developing the area for tourism, by building a hotel, there was, in no time at all, strong opposition voiced by the general public, and the Kyoto prefecture and city legislatures. The plan was given up.

The hills are not inviolate, however, and perhaps some change is unavoidable, although consideration must be given to both the credit and debit sides of the matter. At any rate, Kyoto city purchased part of the west portion of Hill Three for highway construction.

But this February the temple sold Hills Two and Three. Proposed use: a college of technology. While the propriety of the sale was being questioned, there was wide-spread agreement that the scenery of the hills must be preserved. In March, the new owner announced that because of public opposition the college would be built elsewhere, but many were first surprised and then doubtful of this announcement.

Among all the discussion about the hills, the firm opposition by almost everyone but the developers who purchased the 82,500 square meters, for 260 million yen, is noteworthy and augurs well for the future of the hills. Although there is a law, which went into effect April 1, specifically for the protection of the cultural assets of the three old capitals, it has about as much bite as a tick.



*Narabigaoka Hills—
Kyoto's rounded problem points.*

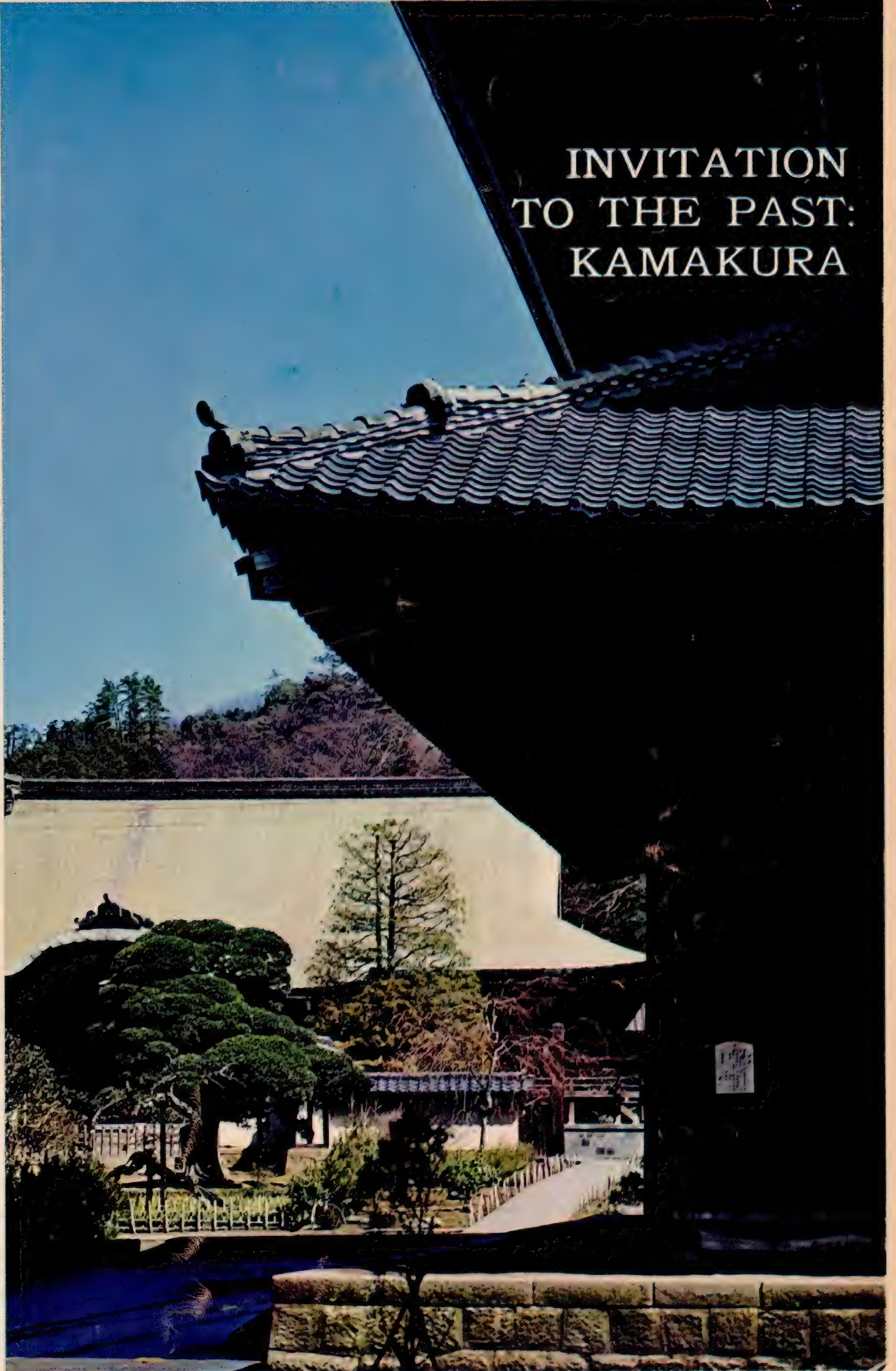
Turning eastward, to Kamakura, we can see a number of successes. The citizens there have prevented the construction of a hotel and, later, a proposed housing development behind the Hachiman Shrine. And just three days after the law went into effect Kamakura's landscape protection council purchased a wooded mountain from the Hachiman Shrine, in order to preserve it for future generations.

And typifying the Government's interest in the preservation of cultural assets of all kinds, among the collections of folklore materials, historical sites, and buildings which the Cultural Properties Protection Commission, within the Ministry of Education, designated for protection were a number of farmhouses in the famous gassho-zukuri style. The farmhouses with the sharply sloping roofs which are most famous are in Shirakawa village, but designated this time were the houses in Etchu-Gokayama, Toyama Prefecture.

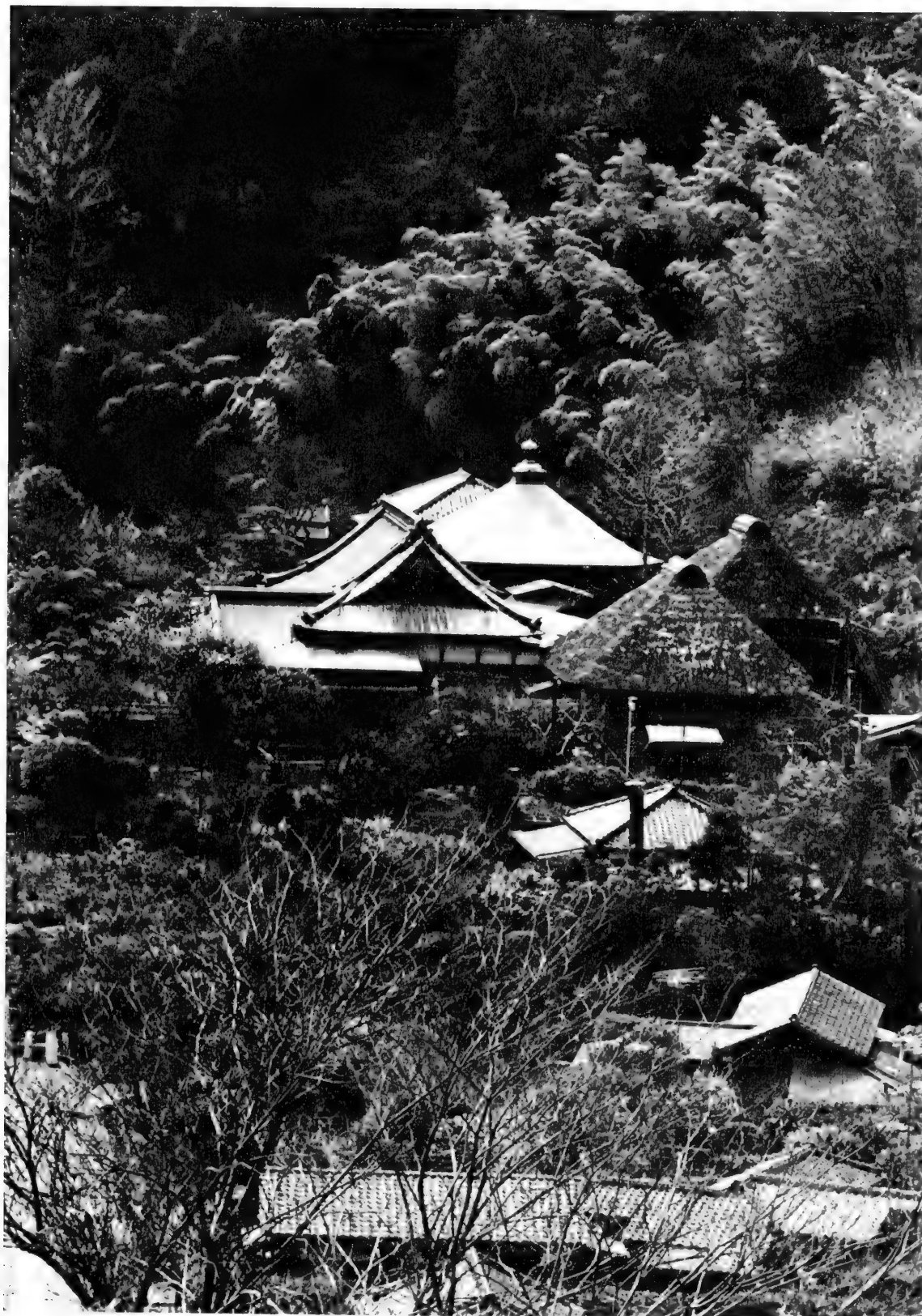


Protected property—Toyama's farmhouses.

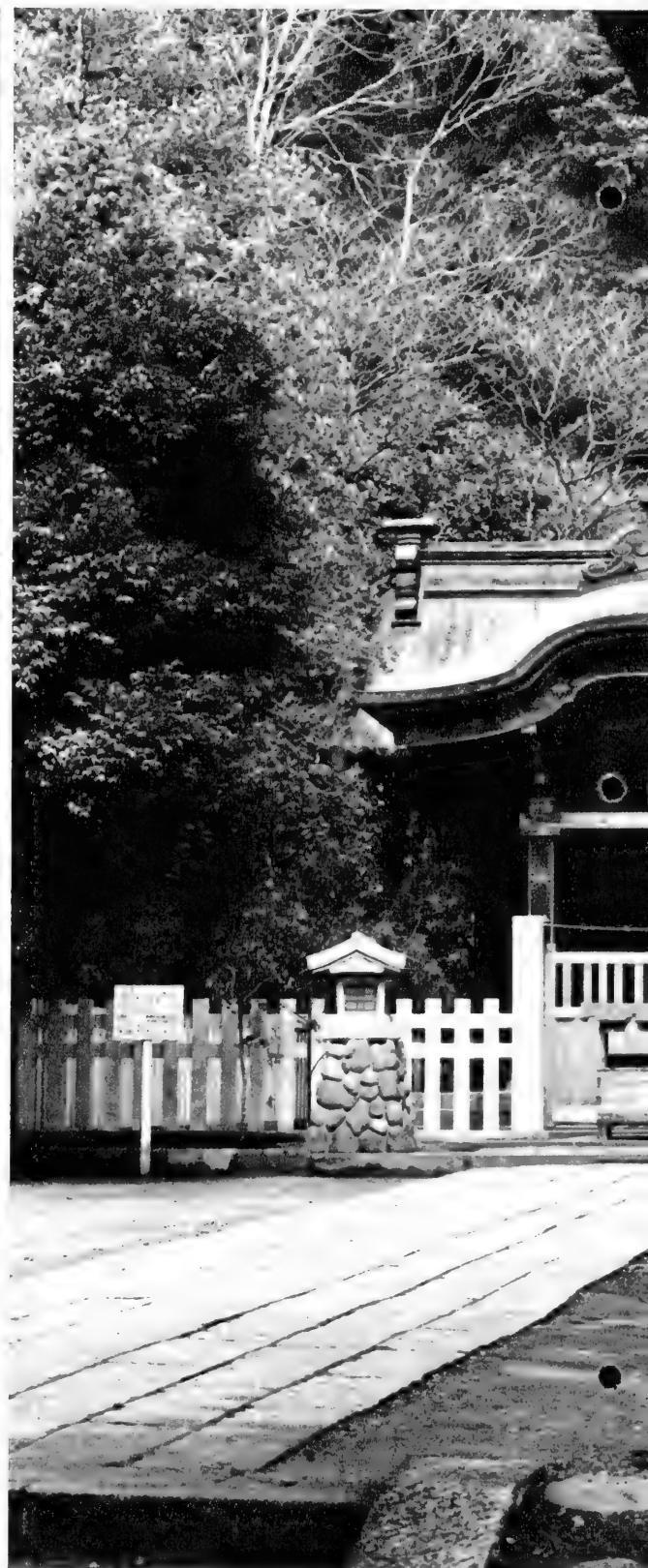
INVITATION
TO THE PAST:
KAMAKURA



Kenchoji Temple



Edo Period women obtained divorces from the Tokeiji temple (popularly, Divorce Temple) by living with the temple's nuns.



By ANDY ADAMS

To stroll through Kamakura is to walk through the past. It is to become heady with the atmosphere which 130 temples and shrines impart to this quiet, ancient capital.

At sunset, after a shower has refreshed the air, you can stand on the beach at Zaimokuza and gaze across the placid waters of the Pacific at snowcapped Fuji, soaring just as Hiroshige depicted it, bridging heaven and earth. Centuries ago, Minamoto Yoritomo and his warriors also undoubtedly paused here to enjoy the same view during a break in their Spartan-like battle training.

Kamakura is nestled in a small sleepy val-

ley, enclosed on three sides by pine-covered hills and on the fourth by Sagami Bay. Throughout the valley, long a samurai stronghold, one feels the presence of history.

Here are the Great Buddha, the famed Hachiman Shrine, the Five Great Temples of Zen. More than 20 annual festivals recreate the colorful pageantry of the past, with parades of men in medieval armor, performances by dancers in ancient court costume, and exhibitions of archery on horseback. The martial sports and ceremonies to be enjoyed in Kamakura date back seven centuries or more.

Separated from the busy Tokaido and sheltered by the surrounding hills, Kamakura is pervaded by a type of tranquility appropriate

to Zen. This is an ironic quirk, as the city was founded as the capital of the nation's first military Government and was long a center of samurai activity.

During the years Kamakura functioned as the shogun's headquarters, many heads fell, many historical records were written in blood. The huge old ginkgo tree at the foot of the steps leading to the Hachiman Shrine has been witness to some of Kamakura's most exciting historical moments. It was here that Yoritomo's grandson—forced into the priesthood after the slaying of his father, Yoriie, the second shogun—leaped from behind the tree one fateful night in 1218 and slew Sanetomo, his uncle and the third shogun.



A sub-shrine in the precincts of the Hachiman Shrine. Yoritomo's tomb is nearby.



Zuisenji, the 'Narcissus Temple,' is famous for its flowering plum trees and narcissus.

Decapitating his usurping uncle, he held up the head and shouted "I am Kugyo. I have slain Sanetomo! My father's murder is avenged!" His moment of triumph was shortlived, however, as the shogun's henchmen quickly cut down the avenging priest.

It was also within sight of this gingko tree that Yoshitsune's beautiful mistress, Shizuka Gozen, was commanded to dance before Yoritomo and his retainers. Instead, she surprised them by praising her lover in song, anticipating the joys of eventual reunion. Shizuka was saved from execution at the hands of the enraged shogun only by the intervention of Yoritomo's wife who was struck by the girl's courage.

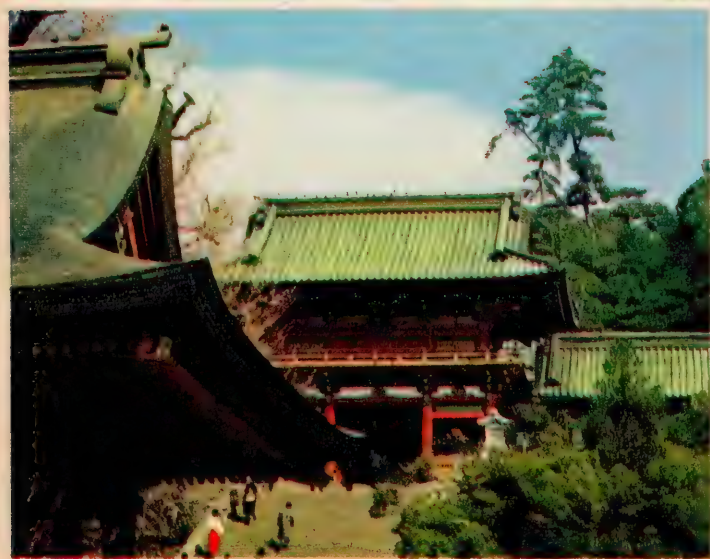
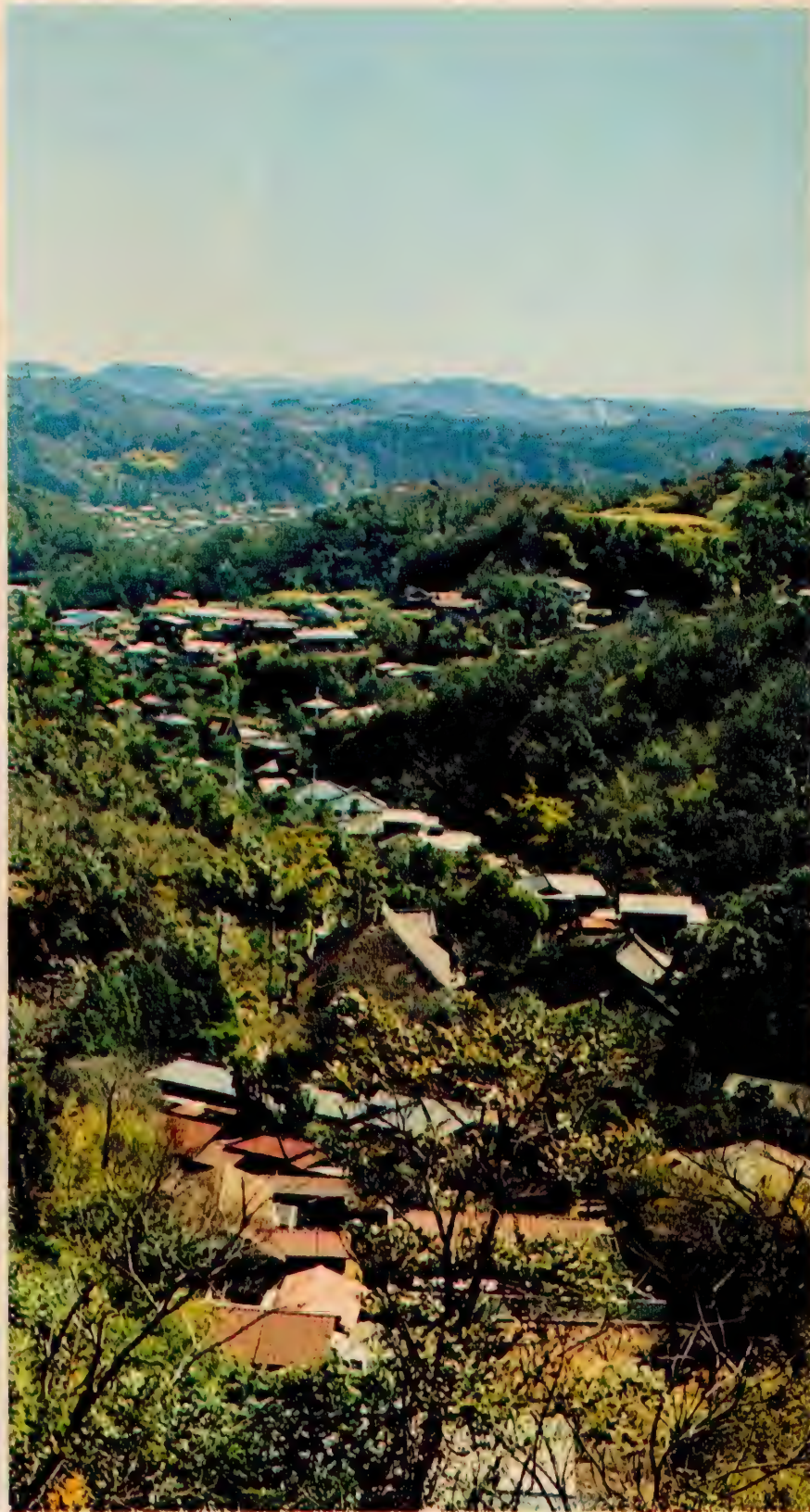
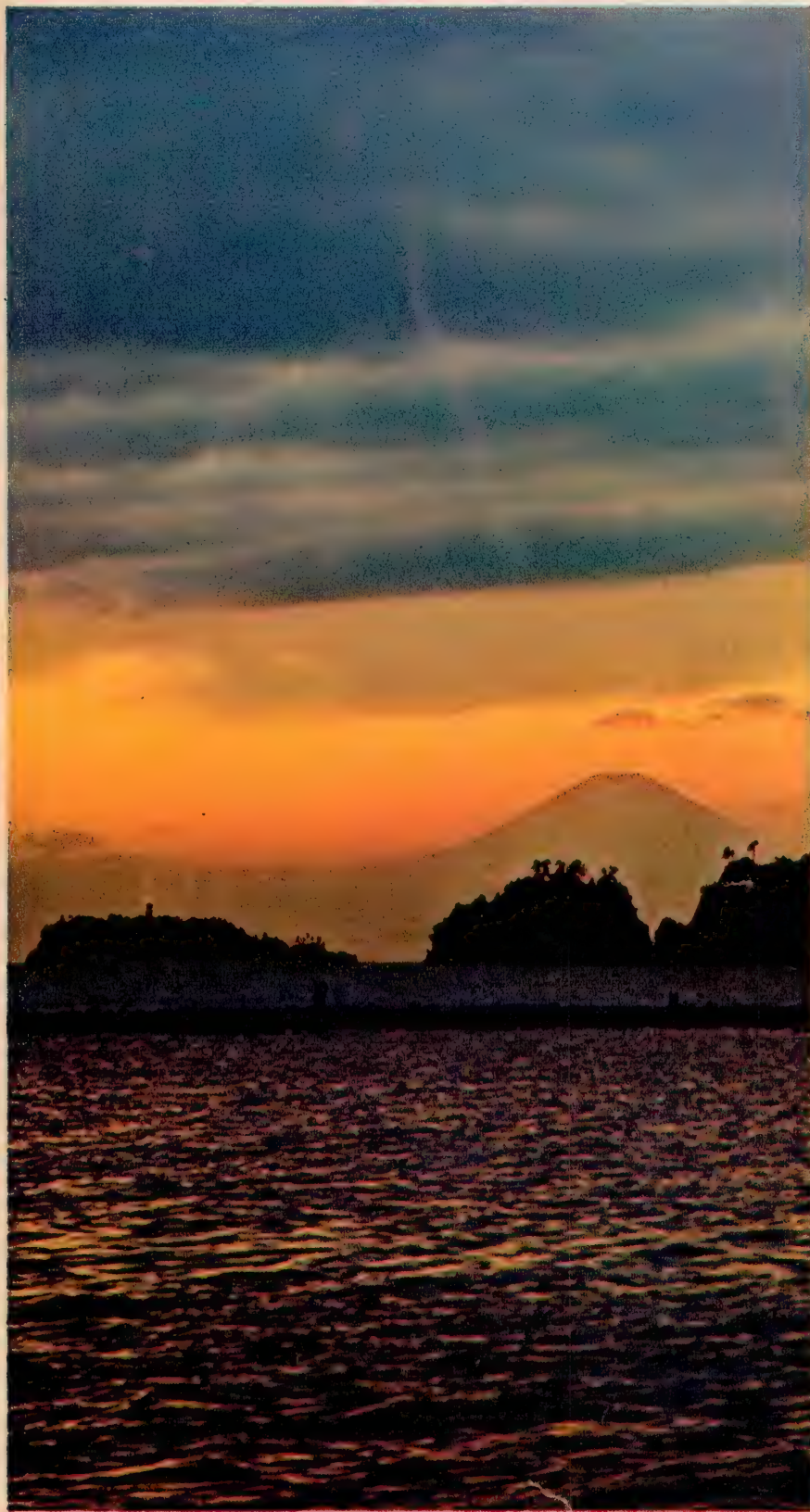
"Those who live by the sword shall die by the sword." Since Kamakura was made the seat of military power in opposition to the emperor, once the Minamoto clan was extinguished and the Hojo clan declined, Kamakura's 141-year tenure as the capital ended in an inglorious blaze which destroyed the city in 1333. Again, in 1455, the city was all but destroyed.

Peace and quiet finally came to the tormented city once the Tokugawa Shogunate was established in Edo in 1603. This relegated Kamakura to the backwaters of history. The city became a quiet fishing town.

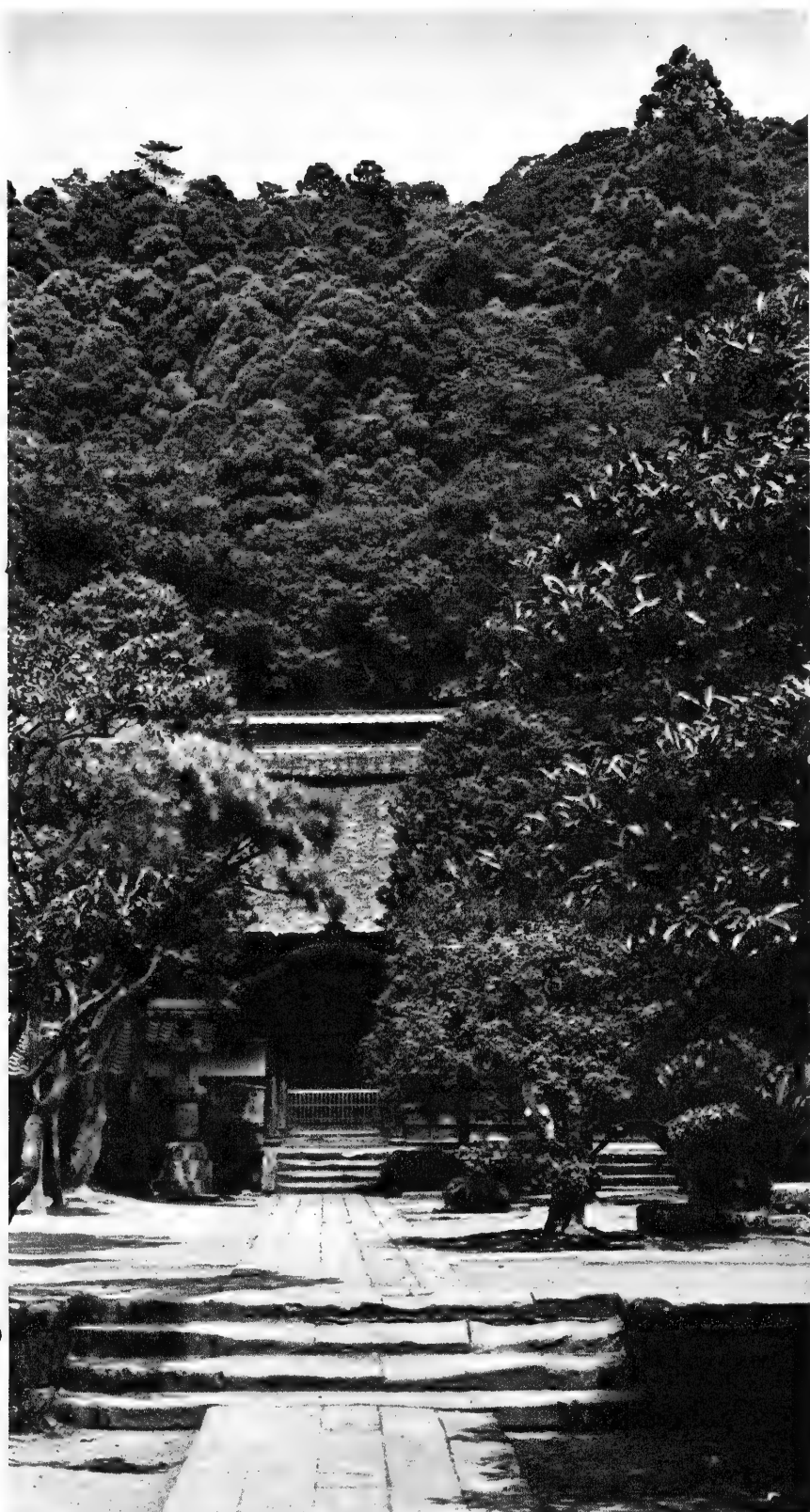
This gave the city a chance to recuperate from the ravages of warfare and gave it time

to evolve, after being a seat of military-political power, into a full-fledged religious center. But it was during the period that Kamakura was the capital that the basis for this change was established. During that period, most of the temples and shrines, and the Great Buddha, had been built. Priest Nichiren, during the same period, established the famed Buddhist sect which bears his name. And many of the samurai were attracted to the austere, severely disciplinary Zen sect.

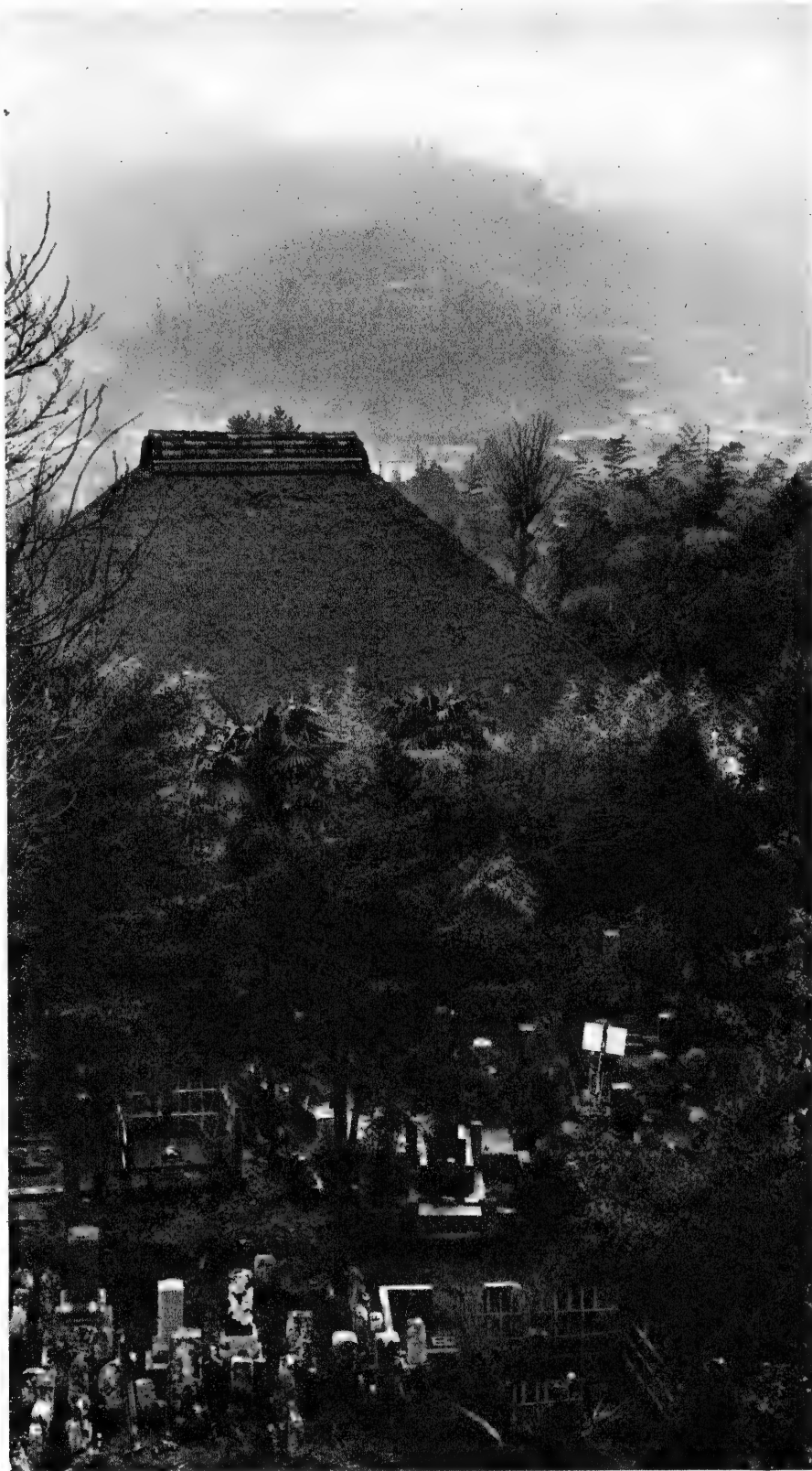
The Great Buddha, although smaller than the Nara Buddha, is superior as a work of art, and since it is no longer enclosed, is much more impressive than its counterpart in the Kansai district. Dating back to 1252, the 42-



Above, left: Fuji seen from Zaimokuza beach. In the foreground, the Wakaejima reef, built centuries ago to provide calm waters for ships to anchor in. Above, right: The pattern of building construction in Kamakura has always followed the pattern of the many ravines in the area. In antiquity, members of the military power elite built their homes in the innermost parts of the ravines. Below: Hachimangu Shrine. Shizuka Gozen danced here, at the foot of the steps.



A fine example of Kamakura Period Zen architecture, this building in the Engakuji complex is protected as a National Treasure.



Jomyoji temple, one of Kamakura's top five, is one of the city's most peaceful spots.

foot Buddha is made of bronze with eyes of pure gold and a forehead embossed with 30 tons of silver.

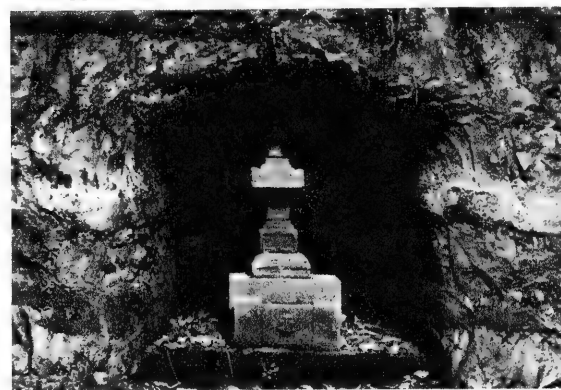
Apparently the beach, at the time the Buddha was made, was much further inland than the beach of today, since it is recorded that in 1369 a storm damaged the building which housed the statue and in 1495 tidal waves carried away the structure. In fact, waves struck with such force that the Buddha itself was moved slightly off its base.

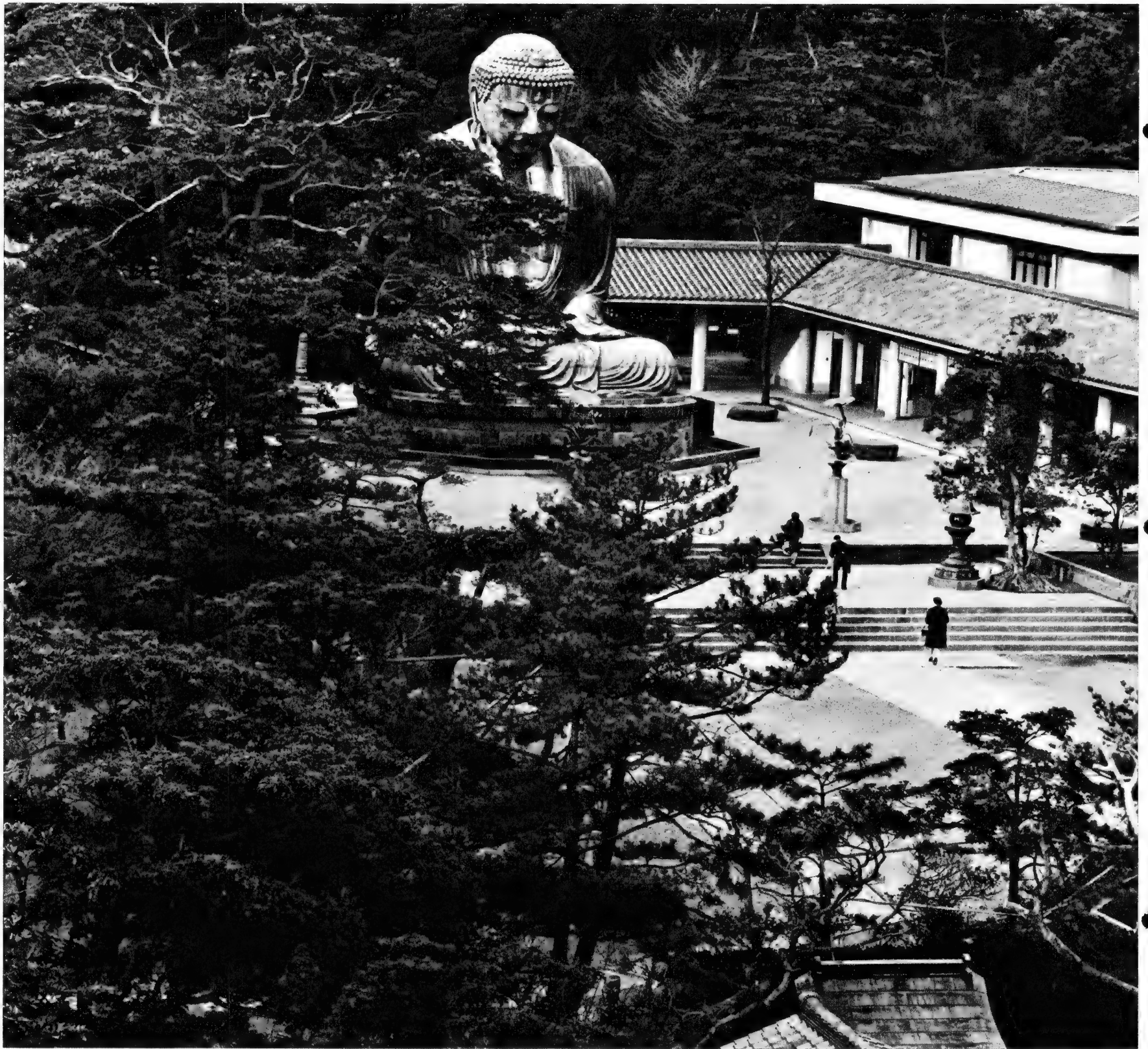
At the shore at Wakaejima one can still see the breakwater constructed in Yoritomo's time to provide a calmer area for ships to drop anchor. Hundreds—thousands—of stones were placed in the water, and to the leeward

side, ships which carried on trade with the Asian continent (Yoritomo was keenly interested in promoting maritime trade) were loaded and unloaded with exotic goods of all kinds. To this day, various pieces of goods brought from the continent are occasionally unearthed by diggers at the beach.

By nine o'clock Kamakura's sidewalks have been rolled up and put away for the night, all the shops have been shuttered and the narrow back alleys are deserted except for a few owl-eyed barhoppers. Often one can hear the melodic song of the nightingale, coming from a secluded garden. At times like this, when Kamakura seems like nothing more than an overgrown fishing village, it is hard

A typical Kamakura Period samurai's grave.





The Great Buddha, unlike its Nara counterpart, was paid for by public donations.

* * *

The Countrey betwixt Surunga and Eddo is well inhabited. We saw many Fotoquise or Temples as we passed, and amongst others one Image of especiall note, called Dabis, made of Copper, being hollow within, but of a very substantiall thicknesse. It was in height, as wee ghessed, from the ground about one and twentie foot, in the likenesse of a man kneeling upon the ground, with his buttockes resting on his heeles, his arms or wonderful largenesse, and the whole body proportionable. He is fashioned wearing of a Gowne. This image is much revered by Travellers as they passe there. Some of our people went into the bodie of it, and hoope and halloed, which made an exceedingly great noyse. We found many Characters and Markes made upon it by Passengers, whom some of my Followers imitated, and made theirs in like manner. —John Saris, 1613

* * *

to believe that 100,000 people make their homes there.

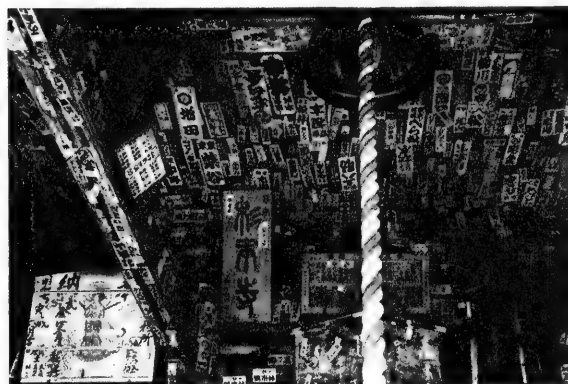
But Kamakura is a city where industrial tycoons rub elbows with artists and Zen masters like Dr. Daisetsu Suzuki. In the summer months there is an added element—teenagers who jam the streets, strutting up and down in Bermuda shorts and bikinis. And during the chilly New Year holidays, tens of thousands of kimono-clad girls, with their escorts, crowd the gravel-covered Dankatsura, making their way to the lantern-lit precincts of the Hachiman Shrine.

With the help of some of its dedicated citizens, Kamakura has managed to resist most of the gaudy and meaningless trappings and



Sugimotodera is Kamakura's oldest temple and dates to before the Kamakura Period.

Pilgrim's stickers at the Sugimotodera.



trivia of modern civilization. True, there is a five-story department store to serve the shopping needs of Kamakura's white-aproned housewives, and a brand-new bowling alley situated, of all places, over a bank. But the only smokestack casting a shadow on Kamakura roofs is that of the local bath-house, and there are no ugly housing developments, with laundry perpetually hanging at each balcony.

The citizens seem to be saying, "This is our town, our beloved town. Kamakura belongs to us and you're not going to mess it up with 'progress'—factories and apartment houses, department stores and hotels, super express trains and superhighways, subways and monorails, cabarets and Coca Cola signs, Turkish

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The Engakuji's Main Gate.

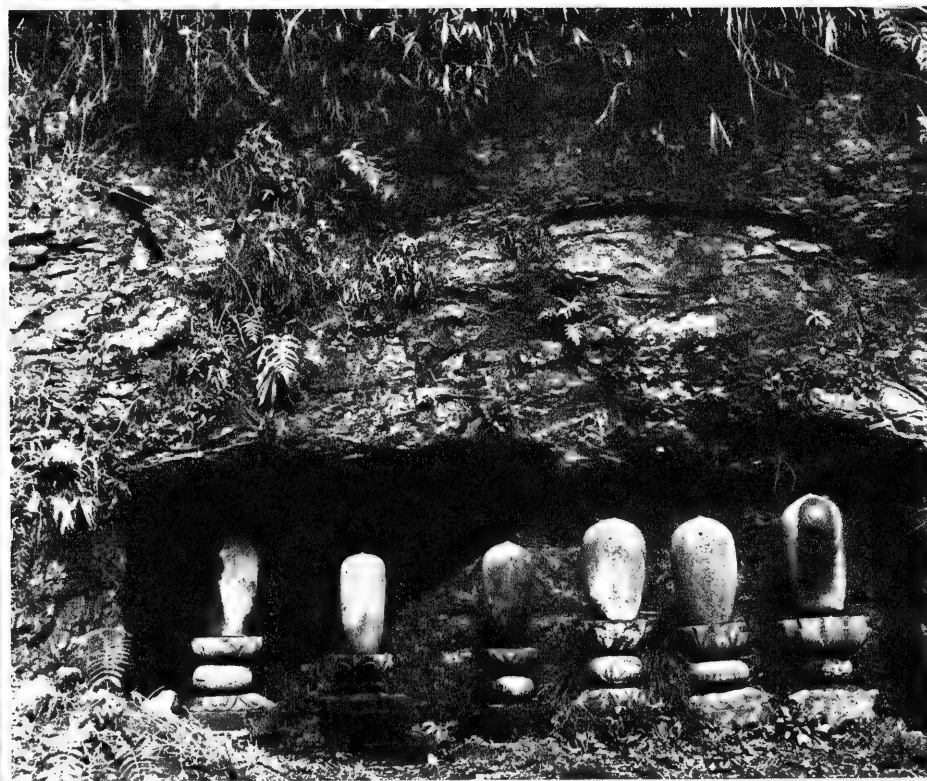
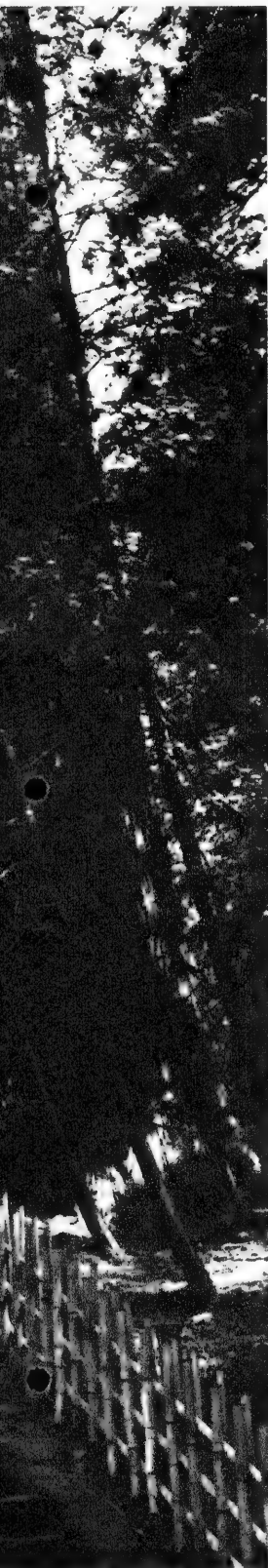
baths and Russian restaurants. Keep them all—and welcome.”

Not that Kamakura residents are unfriendly or that the city is a throwback to the past. Neither is true. It's just that it is difficult to be hospitable, year after year, to mobs of vacationers. And there is growing anxiety lest this peaceful, old-fashioned community be replaced by an instant-mix city of concrete, chewing gum, neon signs and plastic.

Already, Kamakura has its bowling alley and department store, plus pachinko parlors, movie houses, ice cream shops, coffee houses, bars, Chinese restaurants. Growing chinks in the armor. But one symbol persists, to illustrate that Kamakura is satisfied with

the way it is: the Toonerville Trolley, otherwise known as the Enoden, is hopelessly outmoded in this age of mass transit and the New Tokaido Line, but it is still the main means of transportation in the city. No home seems to lack a decent garden, and there are more private homes, many with Kamakura's characteristic split bamboo fences, than multiple-family residences.

And those living near the ocean can go to sleep to the murmuring sound of waves instead of the snarl of traffic noise. Or those living on a hill can walk beneath pines and gaze out over the sea instead of threading their way through a maze of traffic signs and other urban clutter, and with nothing to look



Above: Statues of Jizo erected as memorials to the dead by pious Buddhists. Below: Decorative wood carving intended as a screen between sacred and profane ground, at the Hachiman Shrine.

Typical rounded tombstones of priests.

at but outdoor advertising.

No factories mean no smoke and never a trace of smog. And even when there is some fog, the prevailing breezes soon break it up and keep the air clean and fresh.

Zen enthusiasts will find in Kamakura the Five Great Zen Temples—Kenchoji, Engakuji, Jufukuji, Jochiji and Jomyoji. Typical of these temples is Engakuji. Founded in 1282, it rests on a gentle slope beneath a grove of huge cryptomeria trees in Kita (North) Kamakura in an ideal setting for a Zen temple and Zen meditation.

Followers of the Nichiren sect will also find rich rewards in Kamakura. No less than four Nichiren temples are located here—Myo-

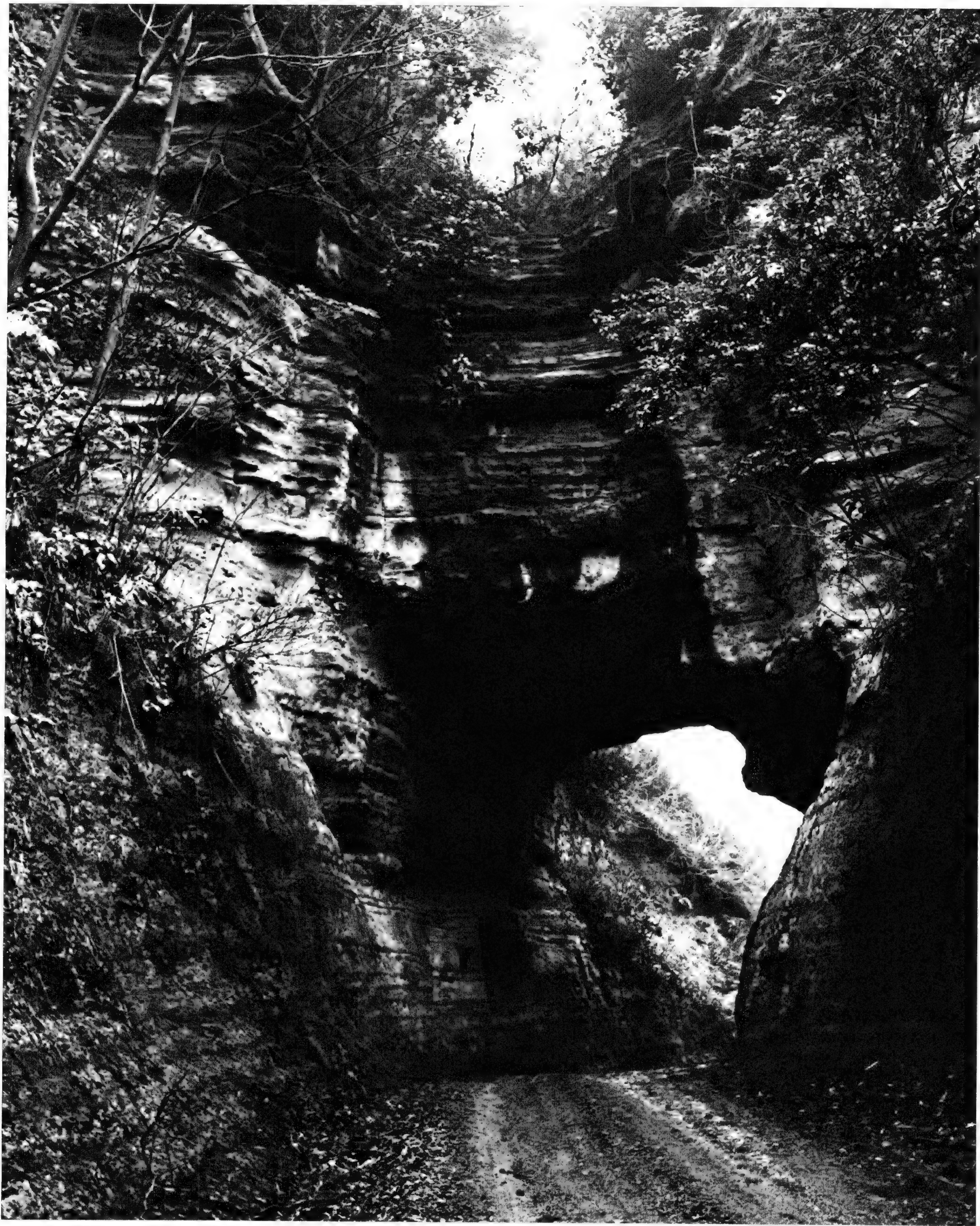
honji, Hongakuji, Ankokuronji and Myohoji. And it was here in this ancient city that the innovating Buddhist priest set up his hermitage—a structure that still stands.

Hachiman Shrine, dedicated to the Shinto God of War, also merits a visit for its valuable religious and historical connections. The arching Moon Bridge offers the promise or hope of long life to those able to walk over it curving back without holding onto the rail or slipping.

In spring the colorful azalea and cherry tree blossoms lure hordes of young people through the giant red torii and up the gravel pathway to Hachiman Shrine, gaily over Moon Bridge and up the long flight of stone steps

to the innermost sanctuary. Here they clap hands to announce their presence to the gods and toss coins into the contribution box.

This treasure house of history and quiet refuse from urban smog and noise is only an hour by rail from the heart of Tokyo. Yet it gives the impression of being as remote as a distant village on the Japan Sea. Unfortunately, its Zen-influenced serenity is fading bit by bit and the city may someday be caught in Tokyo's concrete tentacles and converted into a mere dormitory town of that sprawling Hydra-headed monster.





Facing page: One of the many passes, synonymous with Kamakura, made necessary by the mountainous terrain and in use since the 13th century. This page: Many of the city's curio shops, like the one above, are themselves antiques, and invariably contain good curios. Just off the paved main streets of the ancient capital are lanes like this one, with many bamboo fences and the calm charm of village atmosphere.

HOW TO GET TO KAMAKURA

From Tokyo, Kamakura-bound sightseers should get on a Yokosuka Line train at Tokyo Station (or Shimbashi or Shinagawa Stations). The trip takes an hour but one should take the train from Tokyo to be sure of getting a seat.

To drive to Kamakura, take Keihin No. 3 from Tokyo, via the Yokohama Bypass, Fujisawa, Enoshima and Yuigahama, until you arrive at the torii at the Tsurugaoka Hachiman Shrine. Figure on two hours one-way by car.

LUNCH IN KAMAKURA

If you are making the rounds in Kamakura by car, it is easy to drive to Yuigahama for a seafood dinner at the Yuigahama Hotel or Oebi restaurant. Within Kamakura, there is the Asa-baya, near the Great Buddha, which specializes

in tempura, a perennial favorite, and kabayaki, broiled eel with sauce. Near the Engakuji, there is the Kokotei, also recommended by many Kamakura residents.

SOUVENIRS

Most temples and shrines have a stand where charms and occasionally other items can be purchased, but the only article which is specifically characteristic of Kamakura is Kamakura-bori, or Kamakura-style carvings. Most common objects are trays and bowls, candy boxes and brooches. After the carving is done, lacquer coats are applied; the final appearance is a dark lustrous one. This type of carving is said to have been introduced to Japan from Sung Dynasty China. Curio shops in Kamakura tend to have more Chinese art objects than average, and are worth checking for those interested in antiques.

ART MUSEUMS IN KAMAKURA

The standard "required" stops are the Kamakura National Treasure Museum, within the precincts of the Hachimangu Shrine and the Kanagawa Prefectural Museum of Modern Art, just across the way. But there is also the closest thing to a ukiyo-e museum in the entire nation, the Nikaido Ukiyo-e Bunko, which is between the Hachiman Shrine and Zuisenji Temple. On display are about 500 prints. The museum is open only on Saturdays and Sundays, from 9:00 to 4:00. Also, near the Great Buddha, there is the Tokiwayama Bunko, which has many calligraphic works by Zen priests and monochrome ink paintings. Open to the public from March to July and September to November on Saturday afternoons, all day Sundays and holidays in clear weather, it is unfortunately missed by many sightseers. The art works on display here are not in glass cases and can be seen directly.

BEST OF JAPAN

KABUKI

EPITOME OF JAPANESE DRAMA

By TAKEJIRO OTANI



Takejiro Otani is the chairman of the board of Shochiku, a leading motion picture and theatrical company. A leading figure in matters related to Kabuki, he has long been active as a patron and man dedicated to the preservation of Kabuki as a dramatic art form. In 1955 he was awarded the Cultural Medal for his contribution to the promotion of Japanese theatrical arts; this is the highest honor that can be bestowed upon a man for attainments in the theatrical or academic fields.

It was an easy matter to select "Kabuki" as my nomination for the "Best of Japan." I have spent most of my 90 years working in one connection or another with the theater, and especially Kabuki. During that long period, which included many great changes not only in the theatrical world but for Japan as well, I never lost my enthusiasm for Kabuki or my faith in its unexcelled value as a dramatic art form.

I believe that Kabuki expresses the emotions and artistic attainments of the Japanese people to the point of perfection.

The plots, dealing with morality, punishment of evil-doers, honoring one's obligations and familial relations—all are traditional, strongly-established Japanese values. On the Kabuki stage they are presented in the framework of drama, and the drama holds much that I can still marvel at.

Selecting, at random, the costumes of the actors, we find in this one aspect of Kabuki a wealth of superb design, historical accuracy and sparkling color sense.

The revolving stage is a technical innovation, but the hanamichi, the passageway at right angles to the stage and which extends to the rear of the auditorium, is both technical and dramatic in importance. Acting on the hanamichi is comparable to acting in a theater-in-the-round with spectators on all sides. The distance, psychological as much as physical, between stage and spectators is bridged by acting on the hanamichi. The actors can be much closer to their followers in this way, and the actors can better feel the reactions of the audience.

I have seen many thrilling events on the Kabuki stage but the one which comes to mind most often is the appearance of Danjuro Ichikawa IX, then undisputedly the foremost Kabuki actor, who came to Tokyo from Kyoto to play the lead role in "Ichinotani Futaba Gunki." I was 13 and working with my parents in a stall in the theater where the performance took place. While working I managed to snatch glimpses of the great Danjuro in action, and I have never been able to adequately describe the way he aroused my emotions.

The pull of the stage was irresistible. If there had been any doubt in my mind before that event that I was headed for a future in the theatrical world it was dispersed then. I was struck by the plot, which taught of the feelings of parents toward their children, the sense of duty and obligation known in Japan as "giri," which must be respected by men if they are to live righteous lives, and the emptiness of life itself. My eyes filled with uncontrollable tears. And I was not alone; all the spectators were silently crying due to the emotional pressure generated by Danjuro's superb performance.

I have never regretted my work on behalf of the Kabuki theater. We have been through good and poor times together and through the years, Kabuki never ceased to be fascinating to me.



Chushingura — the tale of the 47 samurai, the best-known Kabuki drama.



Kagamijishi — a variant of the 'lion' dance.



Kanjincho — combining dance and drama, this is one of the most typical of Kabuki plays.

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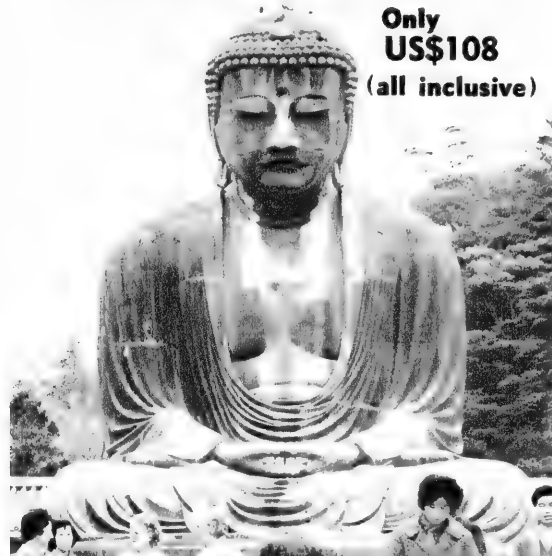
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Recently graduated from a well-known beauty school, Miss Hisako Nakahara, 20, of Tokyo, was selected as Japan's representative to the annual Cherry Blossom Festival in Washington D.C.

The week-long festival began April 12 as the latest event in the 54 years that the trees have represented Japanese-American amity.

Most of the 465 applicants, narrowed down to 52 finalists before Miss Nakahara was selected, recently graduated from college and have at least a modicum of ability to converse in English. Among the other attributes they mentioned in their applications and at the interview for finalists were study of the tea ceremony, flower arranging, English typing, dancing and driving an automobile.

A gold crown containing nearly a thousand pearls was placed on Miss Nakahara's head and a motor procession in Tokyo followed.





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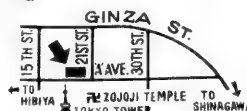
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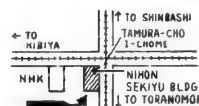
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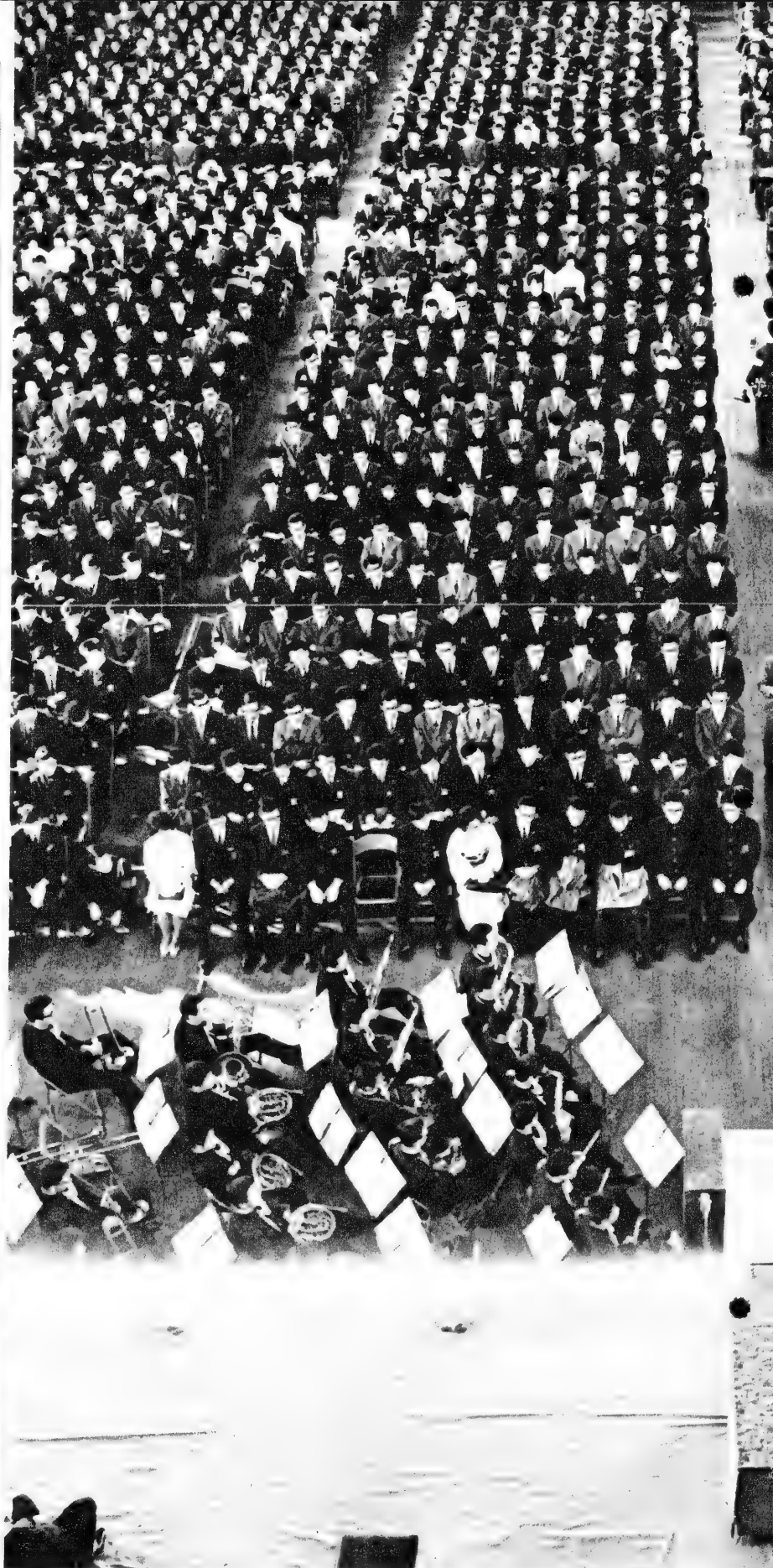
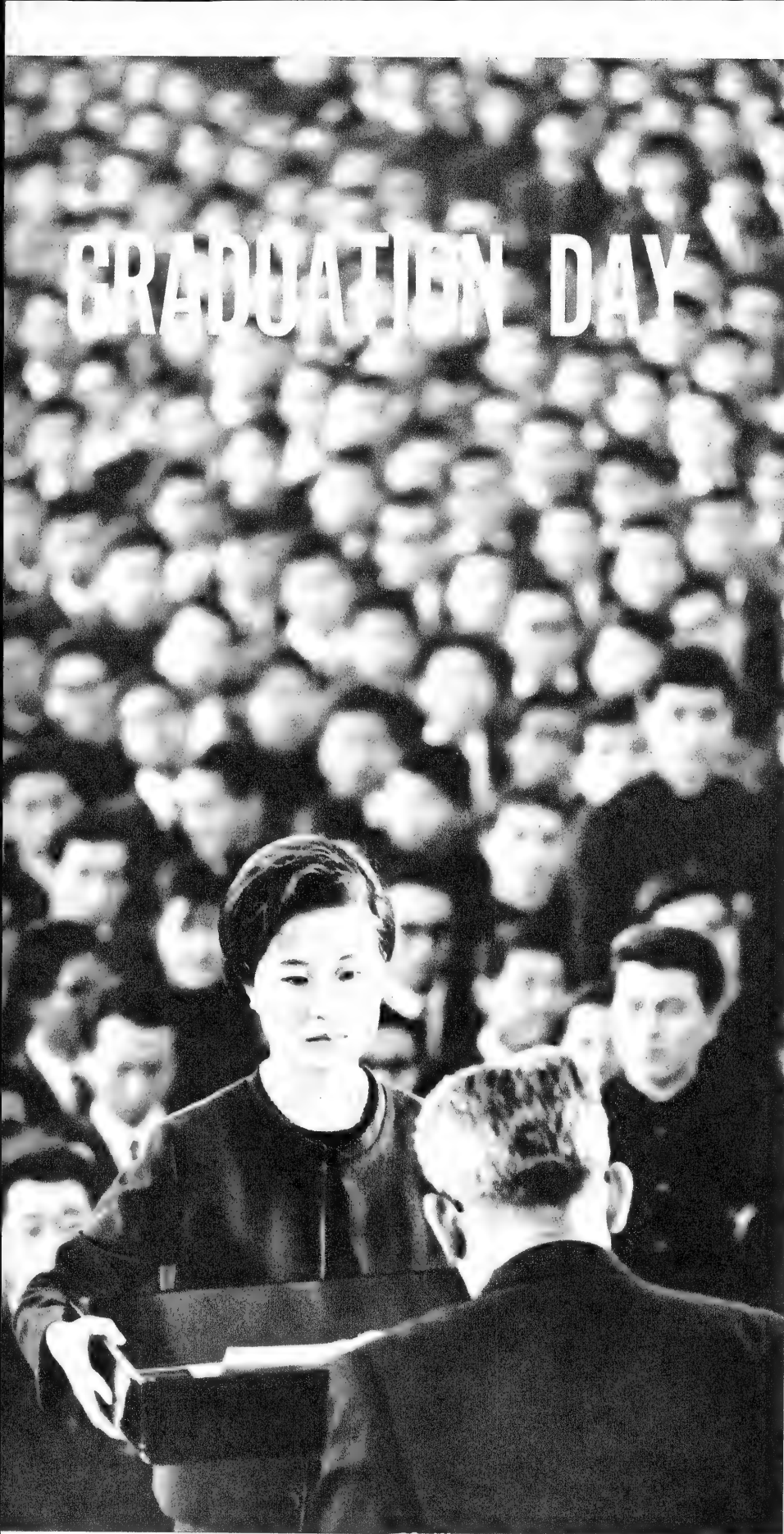
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March is the month for graduations in Japan. This year, 150,000 students received their diplomas and crossed the threshold into adult society. At 291 colleges and universities the young graduates, women in their finest kimonos and men in their school uniforms for the last time, celebrated the occasion with family and classmates, and, occasionally, paused to look back and look ahead.

More than any other subject, they spoke of the future—of employment in business and industry. The job outlook had been bleak for a long time, due to the economic recession, but brightened sufficiently so that nine out of ten engineering and science majors and eight out of ten literature and social sciences majors had secured jobs. These ratios are con-

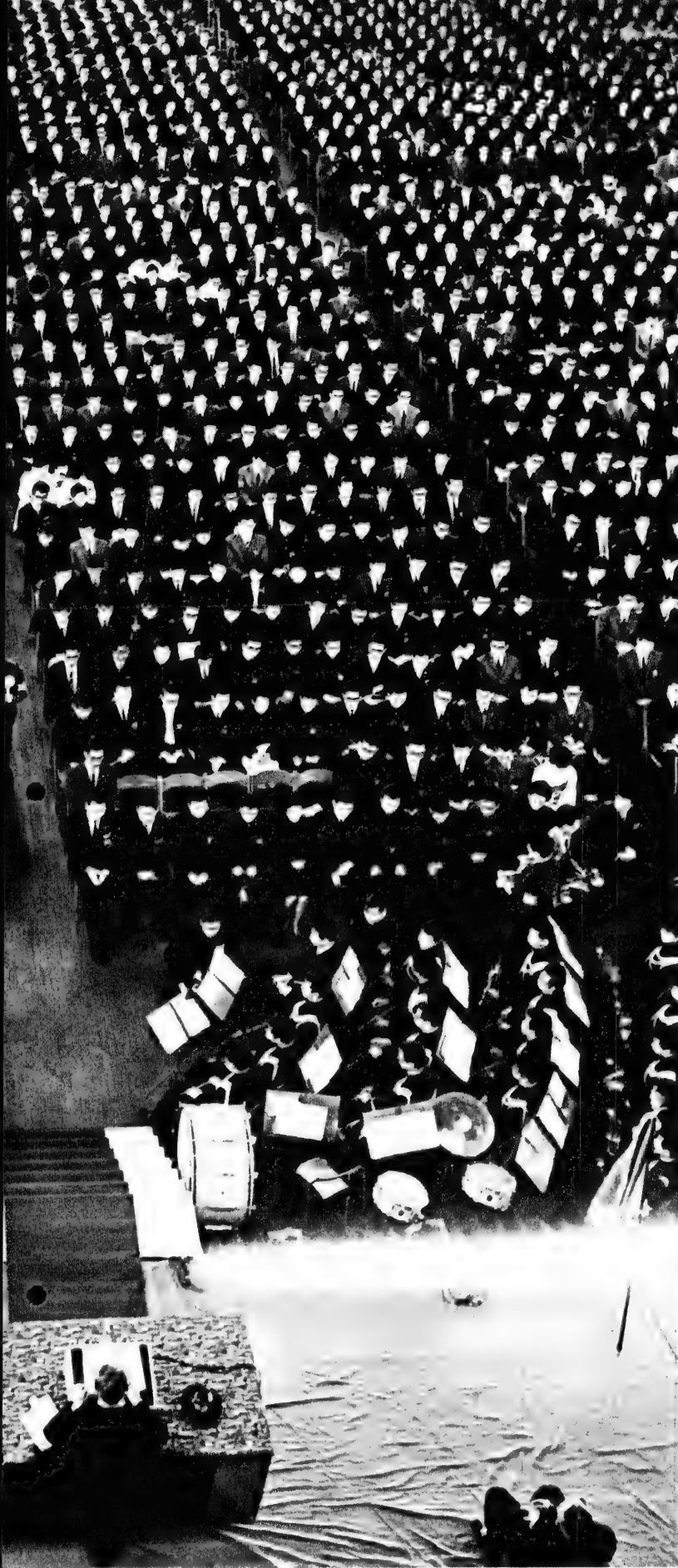
sidered quite favorable in comparison with the ratios of the past few years.

Looking back, the graduates still had much to discuss concerning student strikes and demonstrations. A year ago, Keio students demonstrated against the university's decision to increase tuition and other fees, and since February students at Waseda, Keio's traditional rival and another leading private university, had staged large-scale demonstrations in protest of the same problem. At Waseda, demonstrations prevented holding of the graduation ceremonies. Diplomas were mailed to students, together with a message from the school's president. The demonstrations kept important issues concerning education before the public, issues including the need to in-

crease fees, what constitutes student autonomy, and issues concerning university administration.

The phrase "mass production education" was often heard, reflecting the inevitable growth of the universities, a process certainly to be accompanied by growing pains, as witnessed by the record number of high school graduates who applied for admission to colleges this year.

Although these important issues are still far from being settled, the majority of schools proceeded with graduation ceremonies without interruption or difficulty. Teachers, students and parents gathered in celebration, and friendly reminiscences, pledges to meet again and expressions of best wishes for the future



Nihon University's graduation ceremonies, shown on these two pages, were held in one of Japan's largest auditoriums but it was not large enough. Two ceremonies were held and rather than individual students' coming forward to receive their diplomas, departmental representatives, such as the serious girl on the left, were given the honor.

were more often heard than discussions of the problems of universities, teachers and students.

The graduates' faces belied mixed emotions, however. If one ceased, for a moment, from celebrating, talking and listening, and only looked at the young faces, one could see the tension of the solemn ceremony, the president's address, the lonely sadness at leaving the institution of learning where four years—the best years, they may say with disarming naivete, of their lives—and also the joy of accomplishment, and the apprehension of entering a new and different world.

Advice to Graduates

What anticipations do college presidents have for the students who have graduated and are stepping down from ivory towers and entering actual society? What message or advice is being given graduates on their commencement? Here are revealing highlights from graduation day speeches by several presidents.

President Kazuo Okochi of Tokyo University made the following remarks on the occasion of the school's 92nd graduation ceremony before 2,451 graduates.

"From tomorrow, you will be entering society as Tokyo University graduates. What I am apprehensive about is that some of you

may revel in the self-satisfaction that you are a graduate of a leading college and that you will hope to be evaluated only by the education you have received at this school.

"If you are now thinking you are going to board an express bus called 'Education and Seniority' and automatically be promoted to high posts in the private corporations or government, and that after you have worked until your retirement age, you envision yourself as being elected to the National Diet and that you believe this is the path to happiness, then I would like to advise you that such a life would be most shallow and insignificant. Japan today is demanding more determination, more powers of judgment and clear thinking from the younger generation. I

believe the happiest thing that can happen to you is that your real power and capabilities will be thoroughly tempered by the free competition you will meet in your respective jobs in society, and that society will treat you and graduates of other colleges equally.

"A healthy and sound body is a virtue in itself, but a healthy constitution alone is not enough. You must also be in possession of a sound spirit. You must have courage and burning passion to save unfortunate people in a society where human values are not evaluated too highly. You must develop a good eye for judging social standards and endeavor to carry out correct ways of thought."

President Azuma Okuda of Kyoto University gave his graduating class the following advice after touching on the disputes plaguing Waseda and other universities in Japan.

"I believe you students have some feeling of dissatisfaction over present situations in society, including universities, and that you feel contradictions exist. Putting the problem of whether it is right to express one's opinion by forceful actions aside for the moment, I believe a start in social progress can be achieved by facing the contradictions in society squarely and eliminating them methodically.

"Whenever you young students discover a contradiction, you invariably try to eliminate it immediately. In Japan at present, there are relatively few contradictions that can be eliminated easily and in a short period of time. This is the reason why burning passion and strong patience are necessary. I hope that when you are confronted with contradictions, you will patiently keep your anger and burning desire to do something about them alive and convert it into energy for the future when the time comes for actions."

President Kunio Nagasawa of Keio University one of the oldest institutes of higher learning in Japan, urged the graduating class to "become specialists in your jobs."

"You must not be satisfied with only becoming a man who can be of immediate service to his company as the company would like you to believe.

"A man who is immediately serviceable might become unserviceable in a short time. In an age where technical progress has been so rapid, it is necessary for you to become fully acquainted with the field in which you are employed. In other words, you are required to become a specialist in your chosen field. But this requires unstinting effort and long hours of study and training. . ."

Director-general Hiroshi Omori of the Japanese Defense Academy had the following message for his graduating class.

"The way of the warriors, which emerged in prehistoric Japan, has witnessed ups and downs through the ages, but it has continued to be the guide of Japanese warriors. Even after the Meiji Period, this spirit has been handed down to the Japanese people.

"Japan's defeat in the Pacific War ushered in a new era for this country. We should not be hesitant to correct wrongs we have done in the past, in line with the new world situation. But unlike what some quarters like to believe, all the things of the past are not valueless and I do not believe that the way of the warriors perished with Japan's defeat in the last war.

"There is no country in the world which does not take pride in its own culture. By the same token, there is no military force in the world which is not proud of its traditions.

"At this occasion I would like to wish that you will succeed to the fine traditions of our soldiers of the past and adopt the attitude of trying to learn something from the records of outstanding warriors."





Clockwise from top: Defense Academy graduates, in their school uniforms for the last time; juniors marching as honor guard at the ceremonies; some of the graduates who will join the 40,000-man Maritime Self Defense Force; graduates on the way to receiving their diplomas. In all, 498 men graduated at the ceremonies held at the Yokosuka City campus of the Academy.



Women predictably showed their emotions more readily than did the men who graduated. For most, thoughts of marriage took the place of concerns over employment.



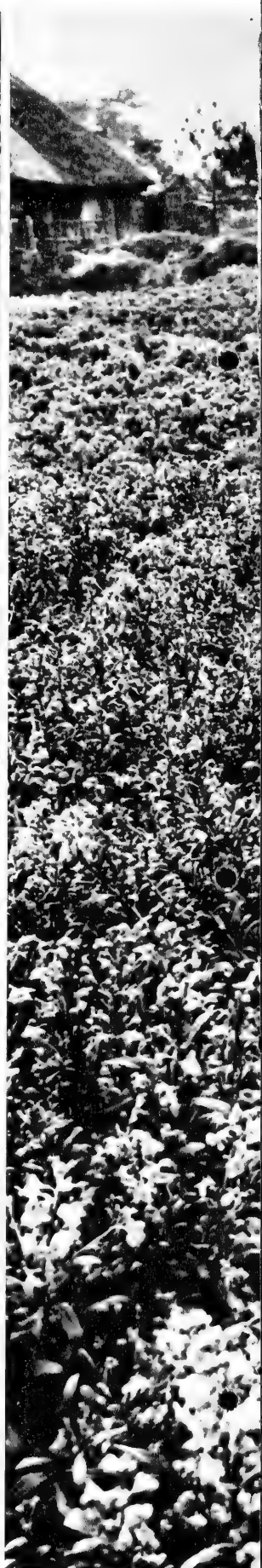


Graduates of Jissen Women's College, Tokyo, after the ceremony. All the girls are in formal attire except for one in a gold dress: she is from Thailand and wore a stunning Thai-style dress.

Boso Peninsula in Full Bloom

Of the two peninsulas which enclose Tokyo Bay, Miura and Boso, the Boso Peninsula, by far the larger, and is more popular as a recreation and tourism area. Its landscape is much less rugged than that of the Miura Peninsula, and its irregular shoreline includes many points of unexcelled beauty.

The southern tip of the Boso Peninsula is washed by the warm waters of the Japanese Current and even during January, the coldest month in Japan, the mean temperature of the peninsula is 6.5 degrees Centigrade. Flowers are grown on the terraces of the mountain slopes here even when the skiing season in Japan is in full blast. The mountain side looks like one vast colorful carpet on this sunny peninsula in the midst



of winter.

Boso Peninsula makes up practically all of Chiba Prefecture which is adjacent to Tokyo. The tracks of the Japanese National Railways completely encircle the peninsula, and private railways such as the Keisei Line, plus bus lines, crisscross the peninsula, offering the tourist a wide selection of the most modern and efficient transportation.

It takes only three hours to reach Shirahama, on the southern tip of the Boso Peninsula, from the center of Tokyo by train. Those who want to tour the peninsula by car can cross from Yokohama or Kurihama on a ferry boat and drive directly to Boso Peninsula.

The chief tourist attraction in southern

Boso is the city of Shirahama, located on the southern tip of the peninsula. The Nojima-zaki Lighthouse, constructed in 1868 and which has been the guiding post of fishermen and sailors for 100 years is here. On a hill facing the sea are several modern hotels equipped with air conditioning and Western-style rooms.

The center of flower cultivation on Boso Peninsula is the 30-kilometer stretch of land between Shirahama and the town of Emi, on the Pacific seaboard. The total area of flowers cultivated is 67 hectares. The flowers include marigolds, daffodils, lilies, freesias and chrysanthemums. About ¥100 million worth of the flowers are shipped to Tokyo and other neighboring cities annually.

A flower center, covering 33,000 square meters, has been established by the town of Emi. Operated by the town, the center grows practically all flowers of the four seasons. A large number of rare tropical plants and flowers are also grown in four gigantic greenhouses.

Another feature of Boso is the attraction provided by women sea divers during the period from spring to summer. The girls dive to a depth of from 10 to 20 meters to gather abalone and other shell fish.

Delicious seafood is served in every hotel in the district, providing a gourmet's paradise to those who like such types of food.



Fields of flowers blanket the slopes behind the village in a rainbow of color. Warmed by the sun, the flowers start blooming in January, and the women who work in the fields gather them by hand and bring them to the village on their backs. From there the flowers are expressed to Tokyo by truck and train, to brighten the concrete-walled city.





March flowers at Emi-machi: marigolds (far left), stocks (center) and daffodils (right, below), with a view of the town and the Flower Center (right, above), the main tourist attraction other than the colorful fields themselves.





Emi-machi's flower center includes a model flower garden and greenhouse, stocked with tropical plants of all kinds, and pools and places to rest and have lunch.



Modern Religious Architecture

By NOBORU KAWAZOE

Architecture is the art of building structures which have useful purposes. However, when the structures are built only for a limited purpose or purposes, they are simply buildings, and cannot be called works of architecture.

Buildings, by their mere existence, impart feelings of pleasantness or unpleasantness to people. They also impart various influences to traffic and other aspects of their environment. The buildings, furthermore, continue to exist on the same spot for a considerably long time.

When the buildings fulfill their immediate purposes and impart something beyond the original purposes for which they were constructed, then the buildings take on the proportions of a work of architecture. In other words, buildings are a world in themselves and have values which transcend the purpose for which they were constructed.

It goes without saying that architectural value is necessary for all types of buildings. However, in the present society where immediate objectives are relentlessly pursued, architectural values of buildings and structures have not been fully obtained. But among all buildings, religious structures alone demand a high spiritual essence in their construction. From this point of view, religious architecture has become the most important theme of study for modern architects.

This, however, was a relatively recent phenomenon. That is, the architects, on the basis of the thesis that what is functional is beautiful, believed that new functions demanded by modern society were the sources from which new architectural beauty could be created. They did not believe that new architectural beauty could be created out of traditional buildings used for religious purposes and which could easily achieve the purposes for which they were constructed.

On the other hand, the religious bodies, which continued to be particular about their ancient tenets, were not in favor of changing the traditional structure of the buildings.

It was only when the architects realized that the value of architecture transcended the mere function of buildings and when the teachers of religion began to acknowledge that the existence of God transcends religious bodies and tenets that the architects and men of religion discovered a common ground for their interests and it became possible to create a large number of religious structures of the newest styles in modern architecture.

These new religious structures were of the most modern style and in order to construct such edifices it was necessary to boldly apply all the newest architectural techniques. These religious structures formed the basis for the creation of a new architectural beauty by subjecting architectural techniques to a high level of spiritual beauty, in contrast to the conventional conception of creating architectural beauty out of structural techniques in line with the demand of the society.

Among the world's many religions, two which sought high value from religious structures were Islam and Christianity, both of which condemned the use of idols. Islam, according to its spiritual demand, required spaces defined by domes, while Christianity required spaces defined by arches. The grand structures of the two religions were indeed revolutionary architectural forms of their time, in their boldness and grandeur.



Sheathed in stainless steel, the hyperbolic paraboloid shell which is both walls and roof of St. Mary's Cathedral glitters in the sun.



The main chapel of St. Mary's Cathedral.
The floor is of marble, walls of concrete, and
the cross is made of painted steel. Capacity
and seated 2,000 standing.

Cathedral of St. Mary

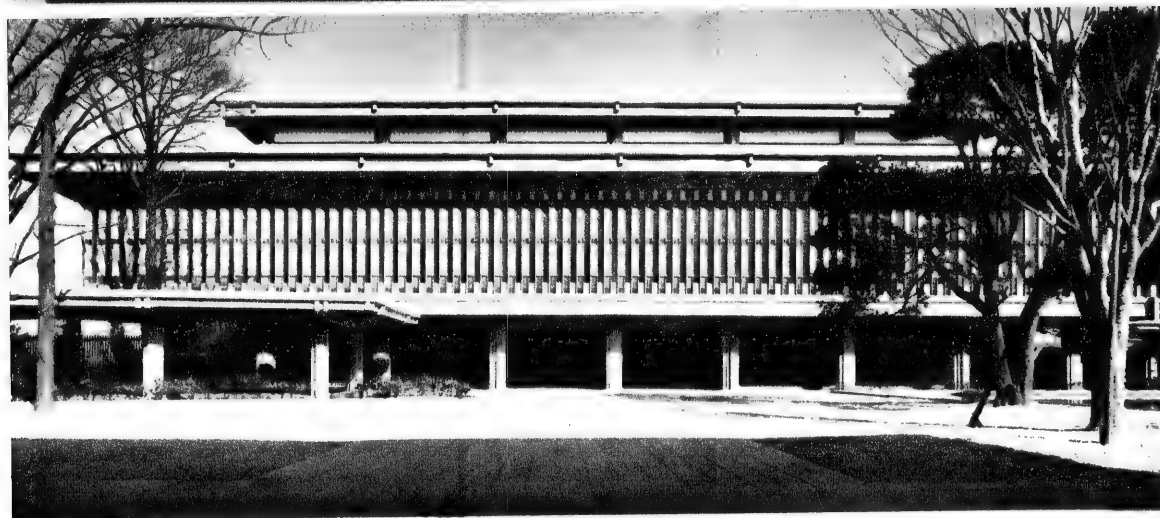
Tokyo's Cathedral of St. Mary, designed by Kenzo Tange, is probably the largest church constructed in Japan. In order to encompass its space, the most modern architectural methods available were of course utilized. Reinforced concrete was used to construct the imposing pyramidal edifice, with the plan at ground level in the form of an oblong and the building's apex in the form of a cross.

But the crowning glory of the giant cathedral lies in the variety of impressions one obtains from the structure. Strikingly different impressions are obtained when one views the cathedral from a distance, when one comes closer to the cathedral and looks down on it from a height and then when one enters the cathedral. When one views the cathedral, which stands on a hill in Mejiro, from a distance, it presents a colossal and awesome figure rising out toward the sky in all its ruggedness. However, when approaching the cathedral, the impression of awesomeness disappears and the surface of the church, covered with stainless steel, imparts the impression of sublimity and simplicity. To obtain another different and striking impression, enter the cathedral's tremendous space. These three entirely different impressions not only proved that an architectural work transcends mere form, but that such a work of architecture creates strong spiritual emotions.

Josenji Temple

Unlike Christian churches which are usually located in the middle of the town facing a plaza or market place, Japanese shrines and temples in the past were often constructed outside towns or cities in places of outstanding natural beauty. Urbanization has largely made this a characteristic of the past. The Josenji Temple, designed by Yoshiro Taniguchi, is a modern version of an ancient temple with a long corridor encircling a garden. Its modernity is most appropriate to its surroundings—a residential area in Tokyo. Another noteworthy feature of this temple is the religious art within it. For example, the glass mosaic wall done by Kinosuke Ebihara, near the steps of the main temple, depicts praying hands expressing the unison of Buddha and his believers.

Above: Kinosuke Ebihara's glass-in-stone mosaic wall, in the main building of the Josenji (below).





Taiseikiji Temple

The Taiseikiji Temple, although it is a Buddhist temple, is somewhat different from the Josenji temple. It is the headquarters of the Soka Gakkai, a group of believers in the Nichiren sect of Buddhism.

Although the Nichiren sect is an old Japanese religious organization, the Soka Gakkai is a new body which is generally considered as one of the numerous new Japanese religions. The Soka Gakkai is the most active religious group in Japan today as far as political activities are concerned. Its political party, the Komeito, has become powerful enough to be considered the third major political force in the country.

The group of structures of the Taiseikiji Temple, designed by Kimio Yokoyama, eloquently express the bubbling raw energy of the newly-founded religious body.

Taiseikiji, at Fujinomiya, Shizuoka Prefecture. The main building is five stories tall and is raised on pilotis. The Dai-Kyakuden Hall can hold 5,000 worshippers.





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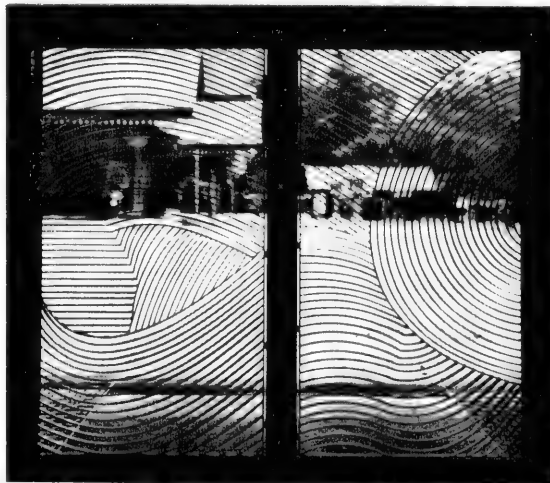
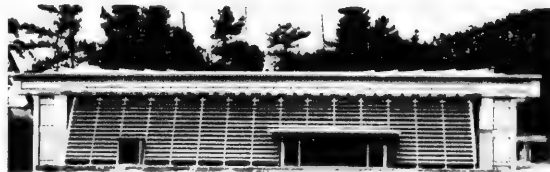
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This decorative design for the door of the Izumo Grand Shrine Office Building uses the traditional pattern of raked gravel in a contemporary way; designed by Kiyoshi Aizawa.

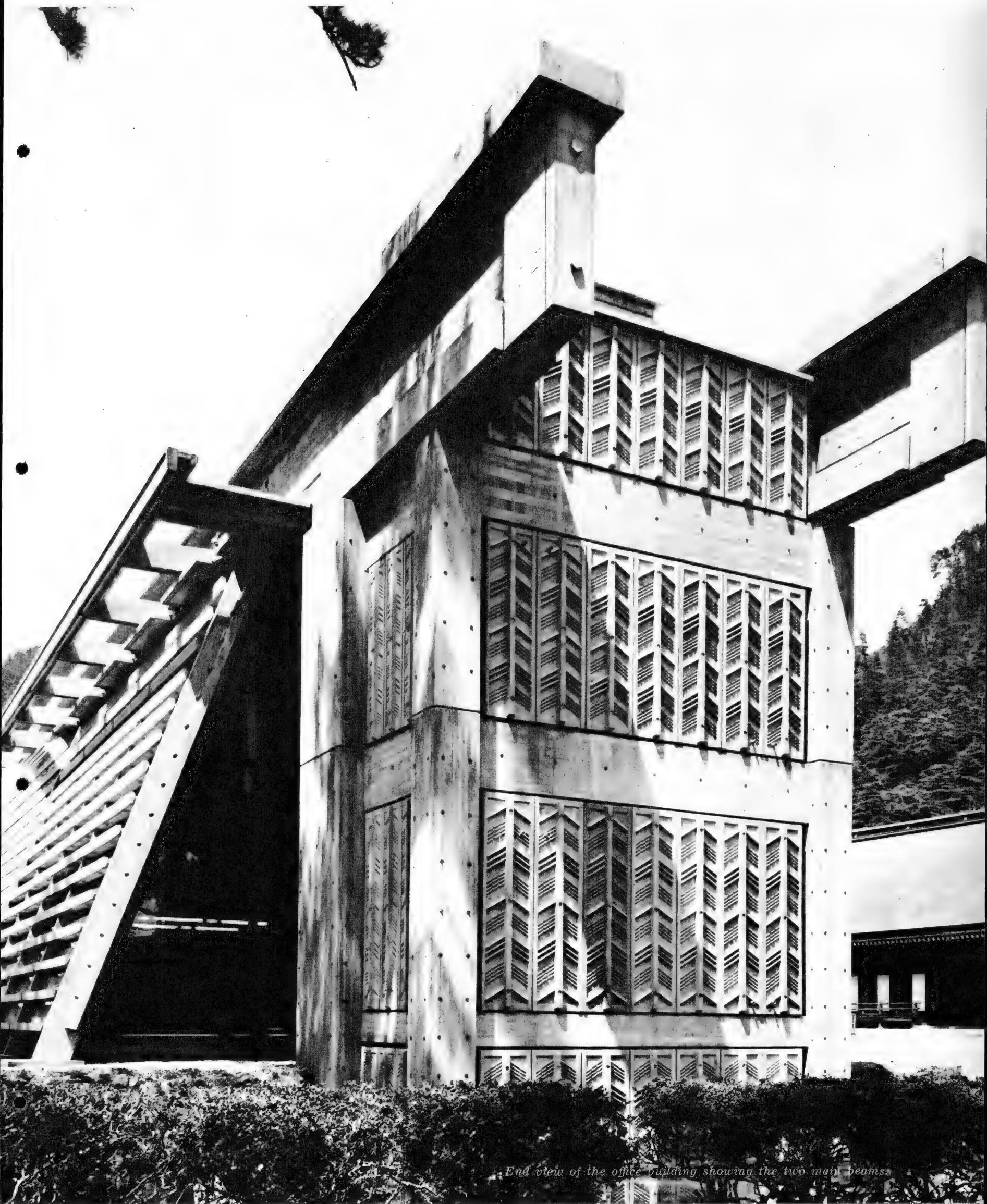
Izumo Taisha Shrine

The Izumo Taisha is the oldest shrine in existence in Japan. It is recorded that the shrine was originally constructed during the Age of the Gods and that it soared to a height of 50 meters. Today, the shrine is half that size, but is still one of the largest wooden structures in Japan.

The new office building of the shrine designed by Kiyonori Kikutake is used for office work and as a museum of fine arts. In order to contrast this building to the shrine, Kikutake has adopted architectural methods which have hitherto been used only for the construction of bridges.

The basic structure of the building is a huge 30-meter long beam supported by two pillars. The other parts of the building were constructed wholly of material that could be mass produced.





End view of the office building showing the two main beams.



Headquarters of the 'Dancing Religion,' an interesting and bold composition of architectural forms. Below: Part of the main hall and altar.

Tensho Kotai Jingu Religion

Among the new religious sects which has an imposing building for its headquarters is the Tensho Kotai Jingu religion, which is popularly known as the "dancing religion." This is a peaceful religious body whose tenets call for its adherents to engage in mass dancing through which ecstasy is obtained. This dancing religion can be said to be appropriate in this age of recreation. The building housing the headquarters of this religion in Tabuse, Yamaguchi Prefecture was designed by Yukio Otani and Taneo Oki.

With a large space for dancing outside the building and huge rooms inside for praying, the edifice has created a new form of architecture which unifies exterior and interior spaces.

The buildings mentioned here are all significant architectural works which have paved the way for a new trend in modern Japanese architecture.

These buildings have, no doubt, also infused a new and invigorating spirit into the religious organizations. Strange to say, however, the architects who have designed the buildings do not belong to the religious bodies. Before the war, it was considered practically impossible for a non-believer to design the buildings of religious organizations. Times have changed, however, for today men of religion and architecture have come to realize that the true value of architecture can be obtained only by transcending narrow objectives. If so, modern religious architecture teaches us that it is indeed possible to transcend differences in faith and way of thinking and construct palaces of worship, standing for religion and world peace.



QUESTION

WHAT HAS 68 WHEELS AND DELIVERS THE GOODS?

Answer

Like the tale of the blind men and the elephant, one person might say it is a steel bridge, another might say it is a truck and another might say it is two trucks. When it goes past, most people who see it don't know what to make of it. The answer to the above question is the giant trailer, the largest in the world, which Nippon Express had made to its

order to deliver the bigger and heavier goods than modern industry requires.

The trailer is, in effect, a steel bridge with a tractor at both ends. It is about as wide as two automobiles, weighs 120 tons, and can carry a payload of 300 tons on its 68 wheels and 18 axles.

This colossus of the road was not built just for show. Nippon Express, by far the largest private shipping company in the country, has

used it 53 times since it was completed in 1959. Over half the time it was used to transport components of electric power generators. In keeping with the expansion of the Japanese economy and increasing investment for industrial equipment and facilities, the capacity of electric power generators has grown to the point that at present a 400,000-kilowatt generator is under construction. Components of these generators are very large and heavy,



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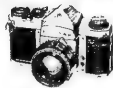
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JAPAN SWORD



At times the road is monopolized.

and cannot be shipped from fabrication site to installation site by conventional means. Also, some types of equipment cannot be feasibly and economically shipped in parts—they must be shipped as one super-large piece of equipment. For these reasons the trailer was constructed.

Planning and Teamwork

Using the trailer to make a delivery is an operation requiring a high level of planning and teamwork.

When a route is considered, road characteristics such as strength and width, volume of traffic, presence of curves, overhead struc-

tures and bridges is thoroughly investigated. Since many of the hydroelectric plants are in the mountains, winding roads are almost a standard operating condition for the trailer's crew. And in urban areas, heavy traffic volume has to be allowed for and at times overhead wires or roadside structures may have to be temporarily moved. If not strong enough, bridges may have to be built anew or reinforced. In extreme cases, the installation site must be changed—in the planning stage—so that equipment may be moved in. Since the loaded weight of the trailer can be well over 400 tons, soft mountain roads must be reinforced by the insertion of pillars at

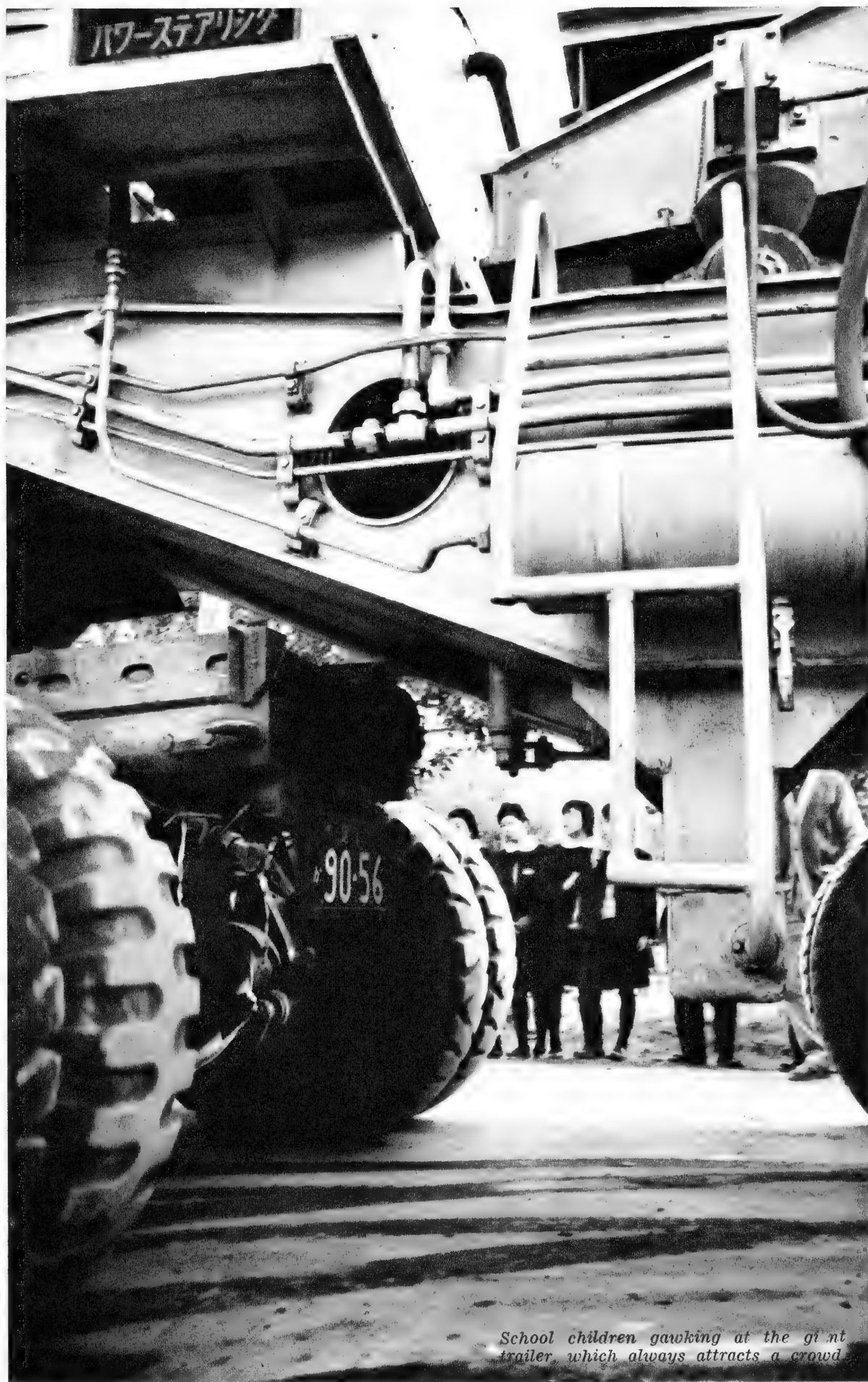




Every inch a veteran, Senn Inomata, has the most important role in the team, that of 'back seat driver.' Also on the team are many war buddies of Inomata; they all joined the firm together when they were demobilized.

roadside, to strengthen the roads, or iron sheets are laid over the road, to distribute the weight of the trailer over a larger area and thus avoid sinking.

These are the technical problems; there are also political ones. The local governments and authorities must be sought out in order that permission for road modification and other matters may be obtained. Compensation must sometimes be paid to land or property owners whose property must be altered in order that the trailer may pass. Accordingly, preparations precede the actual delivery process by several months, and the preparations, involving transporting steel sheets to



School children gawking at the giant trailer, which always attracts a crowd.

mountain roads and other matters, are alone a major undertaking.

As Many As 100 Men Needed

Three drivers are needed, one for the front tractor and two for the rear tractor. And in addition, a platoon of ten to fifteen men are needed to direct traffic, direct the trailer, and, if electric company linemen are not considered essential, temporarily raise electric wires, and so on. In addition, 30 to 80 men are used to reinforce roads or lay steel plates. A single delivery may require the coordinated efforts of 50 to 100 men.

The drivers keep in touch with each other

and with those directing the movement of the trailer by telephone. With a tractor at both ends, the trailer is surprisingly mobile, and can move forward or back up without difficulty. If it is necessary to ascend an incline of more than 4 degrees, a crane is used to supplement the tractors' power. If the incline is steep, winches may be used.

Driving the behemoth-like trailer is thus only one part of the work needed to accomplish the job of delivering equipment and machinery. Perfectly coordinated teamwork is what makes the trailer go.





On the road: stopping pedestrian traffic, negotiating a turn, laying steel plates in preparation and silhouetted against the sky.



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Brilliant streaks of red, yellow and green racing cars swoosh past spectators, attaining speeds of 200 kilometers an hour on straight-aways before having to brake for curves. With a screech, drivers leave some rubber on the road as they round turns, always a crucial time in a race, where lost time can be

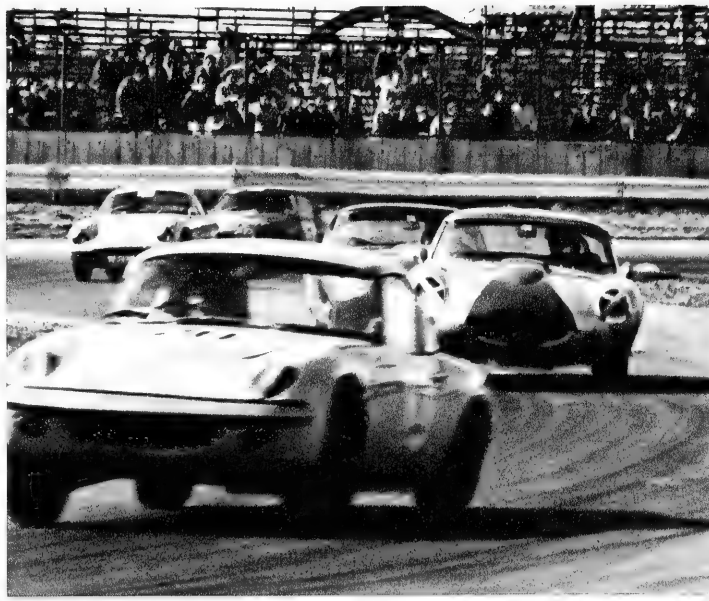
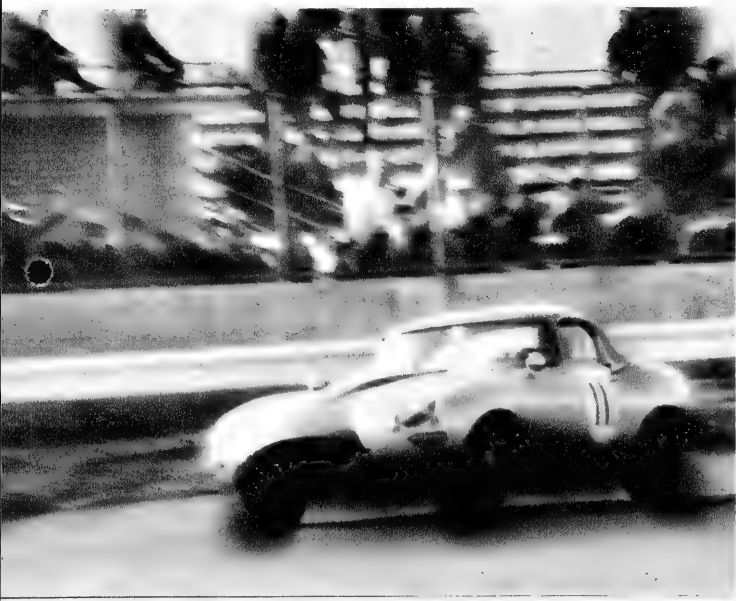
regained or a miscalculation can cause a car to spin out, losing time and position and risking a crash.

Thrilled young spectators, to a man, vicariously make every turn, every bid for improved position, with drivers on the track. For those who drove out to the circuit, driving home, even if it calls for waiting in bumper-to-bumper traffic, is, somehow, different—the thrills of the circuit are not easily left behind.

Circuit! Suggesting thrills and excitement to many young Japanese men, auto racing circuits are the latest manifestation of booming interest in automobiles. Slipstreaming the increase in auto production and private auto

ownership has been the mobilization of the youth of Japan, which has taken to the roads like ducks to water. When a popular men's weekly polled its readers last year, only 5 per cent disclaimed interest in cars.

The number of sports car clubs, rallies and gymkhanas has been increasing for several years, but amateur racing enthusiasts were for long at a great disadvantage. They were eager to lap around a sports circuit, and their cars, shiny new Japanese-made sportscars, were built for speed and handling, but there was no circuit, and highway regulations and policemen mounted on white motorcycles prevented illegal spins on public roads. Then, in



Scenes at Funabashi Circuit

Photos were taken on March 20-21 at the time of the first race of four to determine the winner of 1966 Grand National Touring Car Race and the All-Japan Sports Car Drivers Championship. In the latter, 21 sports cars, including a Porsche, two Jaguar XKEs, three Lotus Elan S2s and four Fairlady. Shintaro Taki drove a Lotus to victory. In the former race, Tetsu Ikusawa, in a Skyline GT, won. Two other qualifying races were held during the two days.

1962, the tape was cut for Suzuka Circuit, the first circuit in Japan.

Suzuka is three hours' driving time from Osaka (twelve hours from Tokyo), and has been the Mecca of auto fans ever since it was opened. The 6-kilometer circuit is in the form of a figure-eight with 18 curves. Record lap time for Suzuka Circuit is 2.31.9, set in May, 1964, on the occasion of the Second Grand Prize, by a Formula Junior car.

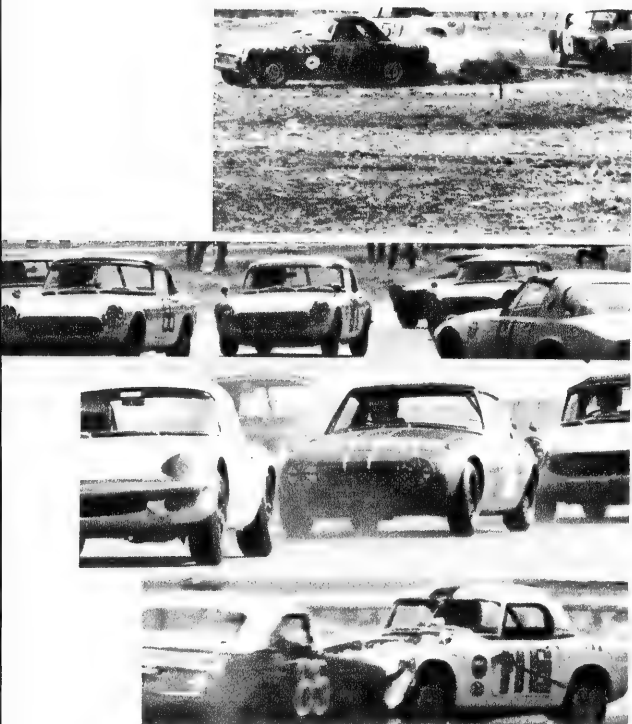
A year after Suzuka was opened the Japan Automobile Federation sponsored the first Japan Grand Prize Race—at Suzuka. A hundred thousand fans gathered for the event, which was a starting signal for the sports car

boom which has captivated the youth of Japan. Manufacturers have kept up with the pace, and even quickened it, by bringing out sports cars and grand touring models, and two more circuits have been opened. A half-hour from downtown Tokyo is the Funabashi Circuit, which was opened in 1965, and at the foot of Mt. Fuji is the Fuji International Speedway.

Races are sponsored by the Japan Automobile Federation (JAF), which has affiliations at the international level (International Automobile Federation) and national level, the Nippon Auto Club (national, an organization within JAF) and individual car clubs. JAF

sponsors one or more major races at each of the three circuits every year, often as a co-sponsor with NAC and other organizations, which in turn act as a cosponsor of meets with individual clubs.

One need not even go to a race to gauge the popularity of cars among the youth. Go to any bookstore. Not only are there a number of magazines dealing specifically with cars, but most magazines published for young men prominently feature photos of cars and races. Or go to any store selling men's wear. The catch words for men's fashions in sportswear today are on the order of "circuit look," auto mode," or "highway fashion," in which the



influence of racing suits may often be seen.

Clothes may make the man, but they don't make a circuit driver. To have actually driven on a circuit is required of anyone who claims to be a good driver. This does not mean that the driver had raced, but does require that a circuit driver's license be obtained from a circuit. This is not difficult to obtain, but since it is the first step toward becoming an accomplished circuit driver, it commands considerable respect among auto fans.

It is then a fairly easy matter to participate in a race for novices, and start working one's way up among the drivers' ranks. But this entails considerable expense, for tuning the engine of the car to peak circuit performing ability, the purchase of racing tires, custom reinforcing of the body of the car and an average of 10,000 yen for the entry fee, and so on. What saves the day for drivers who are not in a position to spend the required money is the opening of the track, at certain times, to any and all drivers who pay a moderate fee to drive around the circuit. The number of drivers using the circuits in this way has increased greatly in the past year, and the Funabashi Circuit provides lessons, sometimes given by leading race drivers, for novice drivers.

Where is this leading to? Manufacturers of sports car expect conditions to get even better, and have found that fans are becoming increasingly expert and aware of engineering and design. Some time in the next few years the boom may level off, but by that time there will certainly be far more hard-core fans than there are today. And in the immediate future, everyone is looking forward to the Third Japan Grand Prize, to take place at the Fuji Speedway on May 3. The total purse, at 4,680,000 yen, plus trophies, is the biggest yet to be awarded in Japan. Sponsored by JAF, the event brings worldwide recognition of Japan's interest in motor sports one lap closer.



NEW SPARKLE

IN TOKYO'S NIGHT LIFE

Tokyo has long been said to be a man's city, its night life to be particularly fit for men. But to the dismay of foreign residents and tourists, there has been a dearth of places where a man could take his wife, other than the Kabuki theater and a few other places. And this in a city where the night life is said to be more varied and expansive than any other city. Therefore, when the Imperial Hotel opened its new theater restaurant, the Imperial, considerable interest had been built up. Offering a show which is pure show business, pure variety hall entertainment, but with a deep gloss of Japanese stylizations, the Imperial seems to be getting firmly established, and there is another advantage in that the food at the theater restaurant is not, as is often true at nightclubs, an accessory but something to be savored, much like the pot-pourri of entertainment presented on the stage.

This newest sparkle in Tokyo's firmament of night life was opened March first with singer Izumi Yukimura featured, and a show which included Japanese and Latin music played on a koto, special arrangements of folk dances and a cartoonist.



The Imperial opened March first at the start of the spring tourist season.





Izumi Yukimura is widely acknowledged as one of the best nightclub singers seen in Japan. Here she is belting out one of her standard numbers, "Swanee."

Lure of the Kansai— Cherry Blossoms

Visitors to the Kansai District in spring are invariably surprised and enchanted by the lovely cherry blossoms flowering throughout the district.

Ancient Nara, Kyoto and environs, and the Yamato area—all of which make up the Kansai district—are considered the spiritual home of the Japanese people, the source of much of Japanese culture.

To be seen throughout the Kansai region are numerous old shrines, temples and places, buildings and objects of historical importance. They blend beautifully with Nature and even the visitor from overseas can sense how back to the age of Japanese tourists, when they



Yoshinoyama.

visit this district, are filled with pride of Japan's ancient traditions and history.

However, in spring, when the cherry blossoms are in full bloom, the atmosphere changes completely.

The white to pink blossoms present an aurora of brightness and frivolity to the usually serene and staid ancient cities. Yet, the contrast between the momentary beauty of the blossoms and the weather-worn wood of the temples and moss-covered stones of the gardens is not a clashing one but rather emphasizes the differing nature of the beauty of both. And for this reason, cherry blossom viewing in the Kansai area has no equal in

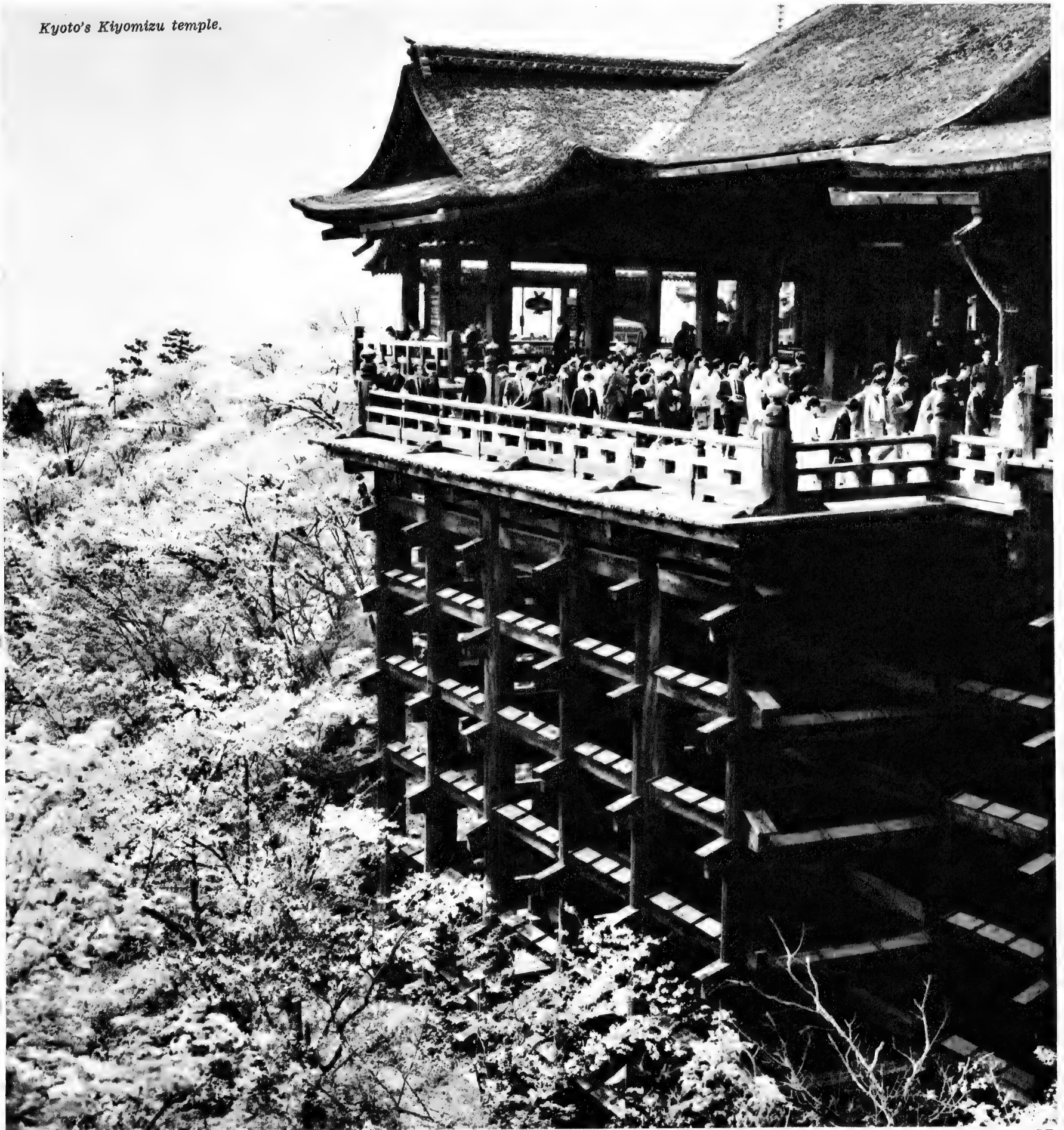
all of Japan, and people come from far and wide to enjoy the blossoms.

Cherry blossoms are used as a motif in art and design, poets use them metaphorically, symbolically and in other ways, the song "Sakura Sakura" is widely known even outside Japan, it is the national flower. There is no getting away from the cherry in Japan, where there are more than 130 species of the tree. But from the middle of March, for about one month, the problem is just the opposite of getting away, as cherry trees bloom throughout the country and nearly everyone makes at least trip to some point famous for its cherry blossoms, often to enjoy a sake-

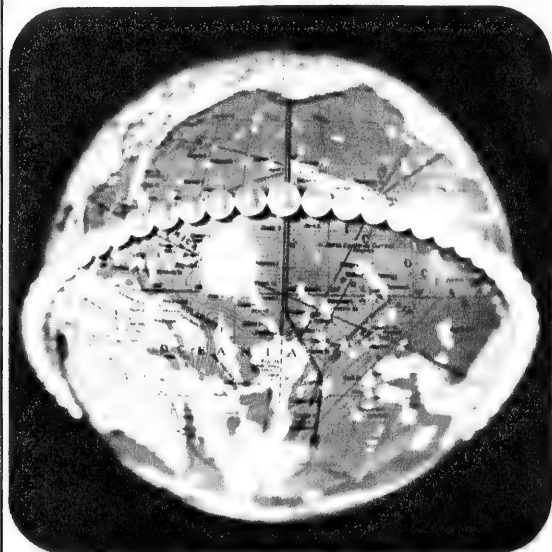
lubricated picnic.

If any one spot can be singled out as having the most famous cherry blossoms in Japan it is Yoshino, in Nara Prefecture. The Yoshino variety is quite well known, and represented among the Potomac plantings in Washington D.C., but at Yoshino, most of the trees are of the shiroyamazakura—white mountain cherry—variety. They bloom over a period of nearly three weeks, generally in April. Influenced by microclimatic conditions, the trees at the mountain's foot bloom first, and the blossoms seem to move up the mountain in fleecy clouds, until, at the end of the month, the cherries on the mountain's peak finally flower. Yoshino

Kyoto's Kiyomizu temple.



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is a little over an hour from Osaka's Abenobashi via Kintetsu Electric's express. Kintetsu trains also link Yoshino with Kyoto, in just 30 minutes longer than the time needed to arrive from Osaka.

Kyoto's Gion district has, in Maruyama Park, 6,000 trees which flower from the end of March to mid-April; the park is especially popular evenings as well as daytime.

Arashiyama has been famous for centuries for its cherry trees. Although Arashiyama literally means 'stormy mountain,' the cherry blossoms seem to bring only peace, in carpets of pink, from early to mid-April.

Elsewhere in Kyoto, the Heian Shrine has about 80 trees, half of which are eight-decades-old benishidarezakura varieties. The remainder are double-flowering cherries.

Nara Park includes many trees of many varieties; hence the period when cherries are in bloom here is relatively long. Nara Park is only 36 minutes from Kyoto by train.



Right, above: In the precincts of the Ise Grand Shrine; bottom: Nara Park; left: Nara's Todaiji temple Great Buddha Hall, its ponderous roof framed by cherry blossoms.





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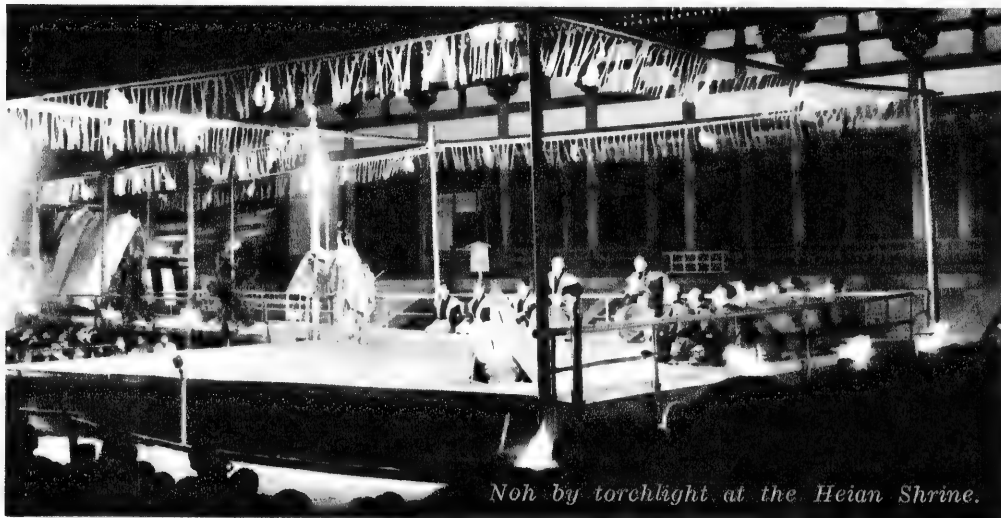
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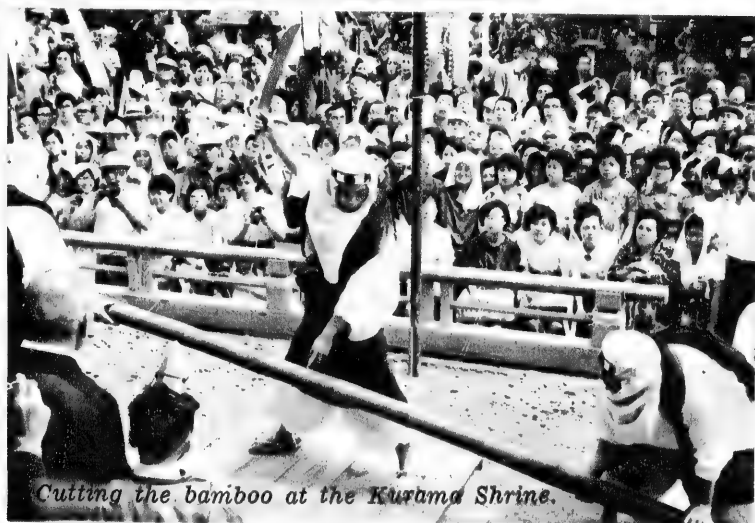
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Part of the Aoi Matsuri procession, with hollyhocks draped from the cart.



Noh by torchlight at the Heian Shrine.



Cutting the bamboo at the Kurama Shrine.

Kansai Festivals

From May to July

If any one needs more incentive than just flowering cherries, plus the azaleas and other plants which bloom at the same time, then there are the festivals and other special activities which make the Kansai area attractive.

Aoi Matsuri

On May 15, the Kamigamo and Shimogamo Shrines jointly hold their annual festival, the Aoi Matsuri or Hollyhock Festival. Hollyhock flowers are the keynote of the decoration used, and are found on the carriage and even adorning the heads and clothing of the participants.

This festival may be said to be the most solemn and graceful festival in Japan. It has been preserved since the 6th century. From the viewpoint of history of Japanese manners and customs, it is a very valuable reminder of ages long passed.

Most attractive is the Imperial Messenger's Procession: a carriage drawn by an ox, flowered umbrellas, courtiers and court ladies in traditional costume which revive the noble court life in the Heian Period (794-1185).

The festival is of remote origin. During the reign of the Emperor Kinnel (6th century), the people suffered from heavy storms that raged throughout the country.

After the Emperor made a seer practice

divination, he found that deities of the Kamo Shrines had been angry at the people's ingratitude and impiety and caused the disaster. So, the Emperor sent his messenger to the shrines to pay homage to the gods and perform the solemn rites. The gods were pacified and the storms calmed. People were soon able to enjoy bountiful crops.

Since then the custom was handed down through the generations to the Heian Period, when the fete came to attain its present magnificence and color.

Takigi Noh—Noh by Torchlight

When the Takigi Noh performances start, the sky is still light, but before long it is evening. The torches, above the ground in metal holders, are lit, and flickering flames, supplemented by a minimum of artificial lighting, illuminate the masked players on the stage. The mystical, profoundly religious Noh drama never seemed more so than under these conditions. Noh is performed this way on June 1 and 2 at Kyoto's Heian Shrine; tickets are often available at Kyoto hotels or the shrine itself.

On May 11 and 12 Takigi Noh is performed at the site of the South Gate (Nandaimon) of the Kofukuji temple, providing another chance to catch this unique dramatic presentation.

Bamboo-Cutting Festival, Kyoto

On June 20, the small mountain-top Kurama Shrine, north of Kyoto, is the site of one of the most popular and interesting minor festivals of Kyoto. After an invocation of sorts,

involving Shinto music and exorcism by the waving of a bough of the sakaki tree, and the blowing of a conch horn, monks of the temple slash into pieces long thick green bamboo, and then rush about, brandishing their machete-like swords and yelling. The ceremony has its origin in a story of the 9th century involving the killing of a giant snake. Whatever the symbolism may be, the ceremony is interesting, and those who go to see it often can obtain the cut pieces of bamboo as souvenirs and good-luck charms. Visitors are advised to arrive before 2:00 p.m. in order to gain a good vantage point.

Typical Itinerary: Two Days In Nara and Kyoto

The more time tourists in Japan can stay in Kyoto and Nara, the better, according to the rule of thumb of residents who have learned that to be true. The following sample itinerary is for those with only two days to spend in the two cities, and can be expanded by those with more time.

First day: Start from Tokyo on the Hikari (New Tokaido Line) at 8:00 a.m., arriving in Kyoto at 10:51. At another platform in the same station, take the Kintetsu Electric express for Nara, arriving there 11:36. After an afternoon of sightseeing in Nara, overnight accommodations at the Nara Hotel.

Second day: Take the express from Kintetsu's Nara Station at 10:30 a.m., arriving in Kyoto 11:50. After a half-day of sightseeing in Kyoto, catch the Hikari at 6:18 and you can be in Tokyo 9:10 that evening.

TOSHOGU FESTIVAL & GOLFING AT FUJI

Every May 17th, Nikko's Toshogu Shrine commemorates the achievements of Ieyasu, founder of the Tokugawa Shogunate in the early 17th century. The celebration is in the form of a grand, colorful pageant in which the current head of the Tokugawa family, a direct descendent of Ieyasu, always participates.

At 4:00 p.m., three portable shrines, mikoshi, are transferred from the Toshogu Shrine to the nearby Futarasan Shrine, and it is from this point, at 11 a.m. the next day, that the grand procession starts. Men clad in the armor of warriors, fully equipped for battle, parade in a colorful display of martial spirit, reminiscent of the Tokugawa forces when they were at the peak of their power. One thousand two hundred men march in the procession, together with the shrines.

The mikoshi are dedicated to three great warriors, Japanese men of the past whose names deserve to be well-known even outside Japan; in addition to the shrine for Ieyasu, there is one for Minamoto Yoritomono of the 12th century, the founder of the Kamakura Shogunate and the man who initiated feudalism in Japan, and Toyotomi Hideyoshi, who preceded Ieyasu as the most powerful man in Japan and who unified the entire country, after a long period of internal warfare.

The procession passes under the stately cedar trees for which Nikko is so famous, marching on white gravel spread over the road for the occasion. Footsoldiers with lances, dancers with lion masks, beautifully attired maidens, children, warrior monks, warriors bearing firearms, or bows and arrows, or spears—spectators cannot help feeling transported to the past, 350 years ago, when the original procession took place. Every year, several hundred thousand people gather to watch the procession, arriving from all parts of the country and filling the inns and hotels in the Nikko area. The procession covers a distance of only one kilometer, and takes but an hour to do so, but for that period, time seems to stand still. At the destination of the march, dishes of food, prepared in style of centuries ago, are offered to the shrines, and then the young girls perform dances of the Tokugawa Period. At 1:00 p.m. the procession returns to the Toshogu Shrine, by a different route, and the celebration ends.

The armor, swords, helmets, spears and other articles carried by those on parade are not modern copies of articles used in the past. All were made and used in the Tokugawa Period, and are ordinarily kept in a storehouse near the front gate of the Toshogun Shrine. The storehouse, called Sanjinko, was built as a treasure house and in respect to construction bears some resemblance of Nara's ancient Shosoin, with walls formed by placing triangular wooden beams on top of one another. The Sanjinko consists of three structures of which the central one is most similar to the Shosoin.

If you visit Nikko, allow time to stop, at least briefly, at the Sanjinko. There, on the outside of the storehouse, are two colorful painted figures of elephants, executed there to enliven the sombre architectural surroundings. They were painted by Kano Tanyu, foremost artist of his time, but he had only written and pictorial evidence to go by, and never having seen an elephant, painted them with erroneous depictions of the tails, stomachs and ears.



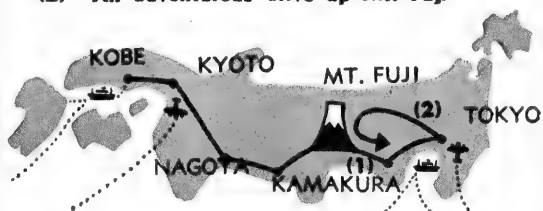
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As golfing has become increasingly popular, golfers have come to have greater interest in the surroundings of the courses where they play. This is one of the reasons for the popularity of Fuji Golf Course, where duffers can equal pros at least in appreciating the beautiful view of Fuji available to all.

The course is near Lake Yamanaka, almost near enough for the lake to qualify as Japan's most attractive water hazard. A public course, it has been open for 30 years.

Golfers from Tokyo can arrive at the course in two and a half hours, coming from the city by train, and if they wish to stay overnight, there are lodges with facilities for 50 persons, including the Hotel Mt. Fuji, operated by the same management which operates the golf course.

The nine holes of the out course take golfers 3,289 yards from the first tee, and it is 3,236 yards back on the in course. Par for the 18 holes is 72. The fairways are wide, making it a good course for beginners with hooking or slicing tendencies, and on the whole the course is rather flat. Golfers who count this course among their favorites say that the two holes which are the most difficult to finish in par are the fifth, because of the approach to the green is somewhat of an uphill affair, and the long 13th hole. A cross bunker at 150 yards out on the 13th hole is one problem, a hollow just before the green is another.

Cool breezes from the lake make for comfortable golfing conditions, and playing at the foot of Mt. Fuji is an experience of inde-



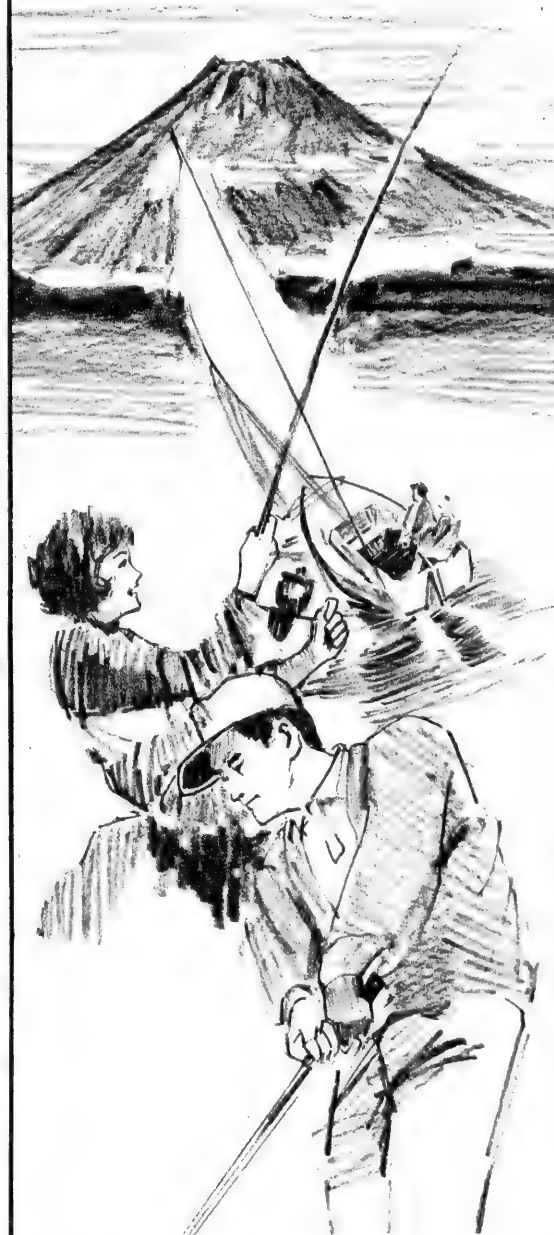
Fuji Golf Course, seen from the course and the air.

scribable pleasure for Japanese golfers who visit the course from early summer through autumn.

There are other courses on the southern slopes of Fuji, all easily accessible from Gotemba station: the Fuji Koyama Golf Club, Fuji Country Club, Fuji Kogen Golf Course, Fuji Kokusai Golf Club, Fuji Heigen Golf Club and the Fuji Golf Club. On the northern side of the mountain, near Lake Kawaguchi, is the Fuji Lakeside Country Club. All these courses are operated on a membership system, but non-members can play by paying the appropriate fees on weekdays, when the number of members on the course is relatively low.

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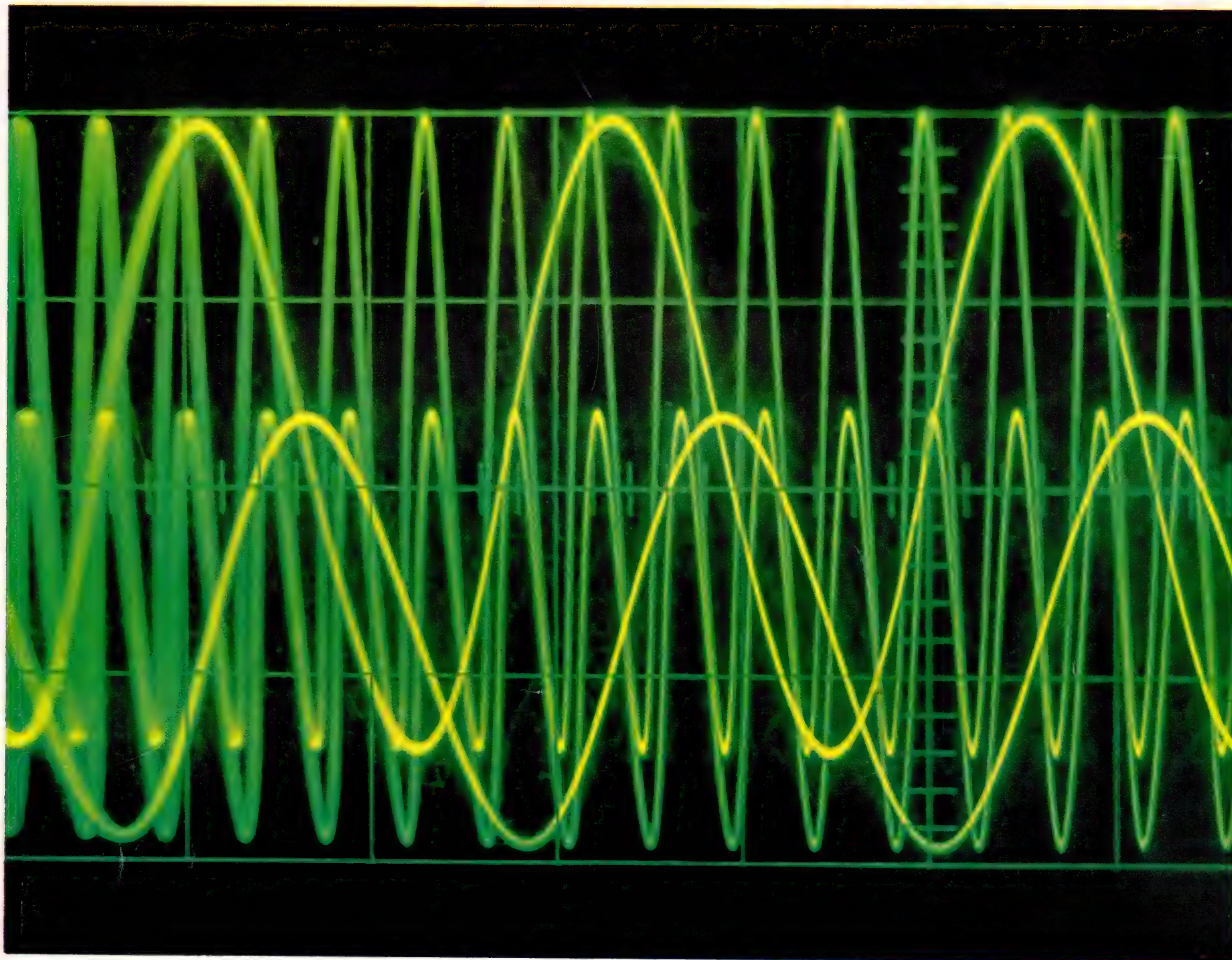
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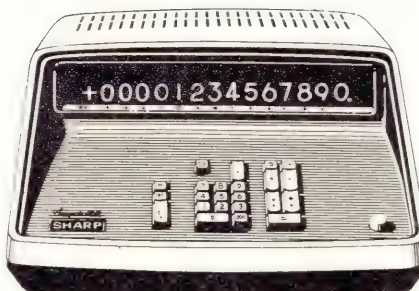
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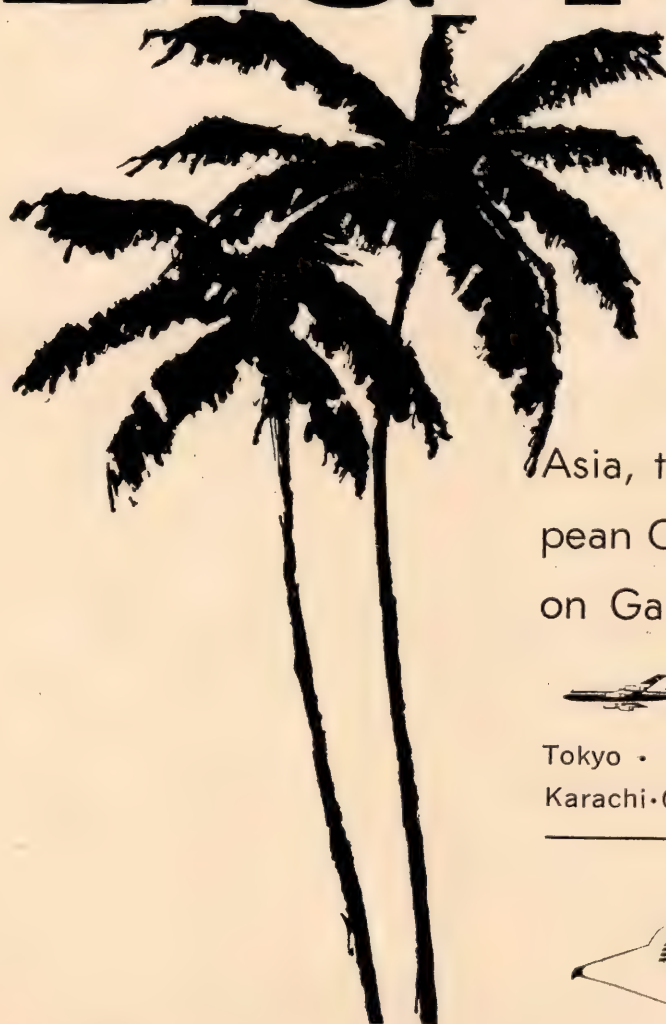
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Japanese Currents

NATIONAL NEWS

New National Holidays

Students and salaried workers in Japan were happy to see Diet passage of a national holidays bill recently which will increase the present nine holidays a year to 12.

Two of the three new holidays will be enforced this year. These are the Old Folks' Day on September 15th and Physical Culture Day on October 10th.

The date for Foundation Day has not been decided yet because of the long years of controversy over the date Japan was founded that has been going on among historians and intellectuals. The Government, consequently, has not been able to pick a day for the holiday to satisfy all the people. As a result, Foundation Day will be celebrated from next year.

Some, however, are not taking the news of the Diet passage of the holidays bill too happily. These are the owners of small and medium-sized manufacturing enterprises as well as operators of giant-scale businesses. They claim that the increase in the number of holidays will actually mean an annual loss in profits amounting to several ¥100 million.

But there are some salaried workers who also do not seem too happy about the extra holidays. They say they will have to spend about ¥10,000 more than a usual year for leisure for the holidays in September and October.

The addition of two new holidays this year, however, caused the greatest damage to the calendar printers who have already printed a large quantity of their calendars for 1967. It will cost a tremendous extra outlay to correct the calendars in time for 1967.

So the passage of the holidays bill by the Diet has created numerous episodes, both happy and tragic.

97.5 Males for Every 100 Females

Japan's population has exceeded the 100 million mark, according to an announcement made recently by the Justice Ministry. The population of Japan has been increasing at an annual rate of one million for the past several years, and according to estimates made in 1960, the population had been expected to reach the 100 million mark in 1967. However because of the low death rate, the 100 million mark has been finally reached and passed this year. The total population of Japan as of end of March, 1966, is 100,554,894.

According to the announcement, there are 1,200,000 more females than males in Japan, the ratio 97.5 males to 100. However, there has been an increase in the number of males since last year, indicating that the gap is being slowly narrowed.

The composite members of a family in Japan averaged 3.9 persons. This is the first time in Japan's history that the average number of members of a family dropped to less than four. This trend is expected to continue in the future because young married couples generally want to have few children but to bring them up well.

TOKYO

New Ginza Landmark



The newest spectacle in the Ginza area is shown off in the illumination of 2,268 12-inch Braun tubes fitted on the walls.

A unique building constructed by the Sony Corporation, famous for its transistorized radio and television sets, recently opened on the Ginza. The designer of the Sony Building is architect Yoshinobu Ashiware, who designed the Japanese Hall at the World Exposition in Montreal.

One of the biggest features of the building is that the wall facing the busy street is lined with 2,268 pieces of 12-inch Braun tubes fitted vertically and perpendicularly and these which play the role of neon tubes illuminate the building beautifully at night. The interior is also quite different and unique compared with conventional buildings. The entire floor space is divided into four equal parts. Each floor has a space of 100 square meters and there are 21 floors from the first to the sixth storey, which are connected by five spiralling steps at 90-centimeter intervals.

A customer who ascends to the sixth storey by elevator, will have a unique experience in coming down. He will have to descend each storey by walking across each floor through the five-step spiral stairs weaving through the numerous new products exhibited by some of Japan's most famous manufacturers, before he finds himself at the exit of the building on the first floor. The Sony Building has been dubbed Japan's most representative show room as 14 outstanding Japanese manufacturing enterprises including Sony itself, Toyota Motors, Fuji Film, Nippon Gakki are displaying their new products on each floor.

INDUSTRY

How Bigger Will Ships Get?

According to news reports, a large American oil company has placed orders with two Japanese shipbuilding firms for the construction of six colossal 275,000-deadweight-ton tankers. The biggest ship afloat in the world today is the 150,000-DWT Tokyo Maru, which made her maiden voyage in January this year. However, the Tokyo Maru will be eclipsed when the Idemitsu Maru (205,000 deadweight tons) is launched this August.

Japan is the only country at present capable of constructing bottoms of more than 200,000 deadweight tons, and to prepare for the future, the Japanese shipbuilding yards are now building docks capable of constructing ships ranging from 250,000 to 300,000 deadweight tons.

How much bigger will ships become? Theoretically speaking, the bigger the ship is the better it can withstand wind and waves. As the Japanese saying "feel right at ease as if you're aboard a giant ship," goes, a mammoth vessel is practically immune to wind, rain and waves. However, this does not mean that ships can be constructed to any size.

The primary reason why tankers have grown larger and larger every year is because of economy. Construction costs generally do not rise in parallel with the increase in the size of the tanker. Therefore, it is possible to cut down transportation costs drastically by increasing the volume of oil cargo transported during each voyage. As a matter of fact, Japan has succeeded in reducing oil transportation cost considerably by putting into service the aforementioned Tokyo Maru and the Nissho Maru, the world's two largest tankers in existence today.

Will the day then come in the foreseeable future when tankers of 300,000 to 350,000 deadweight tons will make their debut? To this question, Japanese shipbuilders have given the following reply. "It is not impossible for us to construct such large-sized ships and we will build them if ordered, but we do not think Japanese shipowners will order mammoth vessels exceeding 300,000 deadweight tons in the near future."

The chief reason is the size of the ports in Japan. There is none large enough in Japan to accommodate ships of more than 300,000 deadweight tons. The oil refining capacity of Japanese refineries is also not large enough at present to refine the great volume of petroleum that will be transported by the huge tankers. Another serious obstacle is the fact that the depth of the Straits of Malacca, through which Japanese tankers must pass when transporting oil from the Near and Middle Eastern countries, is only about 20 meters, making it practically impossible for tankers of more than 300,000 deadweight tons to navigate in safety.

Then, is it possible to construct ships of more than 300,000 tons from the technical point of view even when ignoring these various obstacles?

Japanese Currents



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The first thing necessary for the construction of a ship of more than 300,000 tons is to use steel plates of thicker size. This means that construction costs will rise. But let us also ignore this. The biggest problem lies in the safe navigation of the vessel. If an untoward accident occurs which necessitates the immediately stopping of a ship going at full speed, the vessel would continue some 5,000 meters from the time the propellers were reversed until it came to a stop. Let us next take up the problem of changing the course of the tanker. Because of its huge size, the ship must slow down considerably to change course and even so, the radius of the curve in changing course is more than 500 meters.

Let us now suppose that the loaded tanker has collided with another ship. The sea in the vicinity will no doubt become a blazing inferno. In order to prevent the oil from catching fire, the ship must be laden with a volume of chemical extinguishing liquid equivalent to the volume of the oil cargo. In other words, if the tanker is to be operated safely, the volume of oil to be transported must be reduced to one-half the tanker's capacity.

Thus, from an economic as well as technical point of view, the limit to the size of tankers at the present time is about 300,000 deadweight tons.

CAR

Please Bring International Driver's License

Foreign tourists visiting Japan should not forget to bring along an international driver's license if they have one. For with the increase in the number of motorists and the expansion and construction of new expressways, rent-a-car companies have sprung up like mushrooms after a rain.

Including the Japan Rent-A-Car System, which has a franchise agreement with the world-wide Hertz American Express International firm, there are more than a score of similar firms, both domestic and foreign, renting out cars for travellers as well as motor-enthusiasts.

Among the rent-a-car companies, the competition is extremely keen. When a company



The office of a rent-a-car firm awaits you at the international service lobby of Tokyo International Airport.

begins to carry out a big campaign with a slogan such as "Take a drive in a car of your own country," another firm follows with the catchphrase "Drive your date tonight in a Japanese sports car."

Just by phoning a rent-a-car firm, a car will soon be brought to the hotel. The car can also be left at any office of the firm located in major cities and popular sightseeing spots.

"Carbecue"



Car after car ends its days in the crematory.

A recent innovation highly appreciated by the automobile industry is the "carbecue" process. "Carbecue" is, of course, a compound of "car" and "barbecue," and this process enables the salvage of run-down cars much more rapid and inexpensive than the temperature-oven now in use.

An old car can, in only 10 minutes, be turned into a heap of scrap through the following procedure: A car, after the engine and tyres are removed, is conveyed into a preheating chamber, which burns all the paint and upholstery to ashes. Then it is carried to an oven—a chamber built of fire-resisting brick with an iron frame. While the skeleton of the car goes through the barbecue oven, nonferrous metals are melted out from a minimum of 200 to 1,600 degrees Centigrade. The remnants are then crushed in a scrap press and turned into a heap of scrap about 70 centimeters square.

The first "carbecue" plant was built by the Japan Carbecue Company in January this year. It now has a capacity for 300 cars a month, but will be increased to 1,000 cars monthly.

Tiny Device to Ensure Driving Safety

"Safety" occupies the main attention in technical development in recent years among the passenger car producers. One of the newest devices to keep the drivers from various kinds of danger is "Handmatic." This was developed by a lay inventor and is manufac-

tured by the Sumitomo Electric Industries, Ltd.

The "Handmatic" consists of an electric control circuit and a vacuum pump which connects the hand and footbrakes of a car. When the footbrake is applied, the handmatic automatically takes effect to apply the handbrake. Once the handbrake with the device is applied, a car never moves forward or backward even after the foot leaves the footbrake until the accelerator is pressed. Even when the footbrake goes out of order, the electric circuit automatically puts the handbrake to work. Therefore, a novice driver can easily drive a car at a crossing or on an upward slope. The "Handmatic" not only reduces the trouble of putting on the handbrake but also traffic accidents caused by faults of conventional brakes.

SPORTS

Horse Racing Boom



Excitement of 130,000 spectators in the Japan Derby envelops the galloping mass of horses and riders.

The popularity of professional baseball, wrestling and sumo, which replaced movies a few years ago as the main sports attraction for the masses, is now on the decline and horse racing, soccer and other types of sports full of speed and action, are enjoying an explosive popularity among the general public in Japan today.

However, no other sports in Japan can excel the present popularity of horse racing. One of the best criteria in judging the current popularity of horse racing among the masses is the Japan Derby, which is held annually at the end of May and for three-year-old thoroughbreds. Figures eloquently prove the popularity of horse racing. For example, in 1955, the Japan Derby alone raked in a revenue of ¥110 million. But this figure increased to ¥390 million in 1960, ¥1,020 million in 1965 and finally to ¥1,820 million this year, indicating the tremendous rise in popularity of horse racing in Japan during the past 10 years.

The biggest reason for the current horse racing boom is probably the low price of

the pari-mutuel tickets in this country. In prewar days when the starting salary of an average white collared worker was ¥50, the price of a pool ticket was high of ¥20. Today, however, the starting salary averages about ¥25,000 while the price of a pool ticket is only ¥200.

According to a survey conducted recently by a commercial broadcasting company on horse racing fans, it was found that 45.2 per cent of those surveyed were salaried men and women, indicating the great popularity of horse racing among office workers.

Another big reason for the popularity of horse racing is that a fan is able to purchase pool tickets easily in the city, without having to take the trouble of going directly to the race course. For example, tickets for the races at Fuchu and Nakayama, in the suburbs of Tokyo, can be purchased at nine places in Tokyo and environs.

The dissemination of radio and television is also playing a big role in increasing the popularity of horse racing. In Japan, horse races are generally held two days a week, on Saturday and Sunday. The races are usually broadcast by two or three radio stations and the grand prix races on Sundays are generally telecast. Therefore, there are a large number of turf fans who purchase pari-mutuel tickets at booking offices and stay at home to watch the races.

The ¥1,800 million worth of sales of pool tickets at this year's Japan Derby is of course a new record for a single race in the history of Japanese horse racing, but if the proceeds from the nine other races which were held on the same day as the Japan Derby are included, the total sales for the day came to more than ¥2,500 million, also a new record. The three parking lots were jam-packed with some 6,000 cars and 1,200 police officers were mobilized to control traffic.

And this tremendous turnout for the Japan Derby was simply to see a race which lasted only two minutes and 31 seconds. But there is no doubt that this year's record will be renewed by a wide margin at next year's Japan Derby.

MUSIC

"Export of Wrists"

Japanese musicians have been gaining more and more international recognition in recent years. It was only recently that three young Japanese musical artists performed the amazing feat of placing among the top three in the Tchaikovsky Concours held in Moscow.

There are five major musical concours in the world today which are internationally recognized as the top-class proving grounds for young music aspirants—the Queen Dowager Elizabeth Concours (Belgium, piano and violin), the Tchaikovsky Concours (Soviet Union, piano, violin, cello and vocal), the Chopin Concours (Poland, piano), the Geneva Concours and the Long-Thibaud Concours. Japanese musicians have won prizes in every one of these five major music contests.

Particularly in the case of Miss Hiroko

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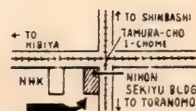
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Japanese Currents

Nakamura and Miss Yoko Sato, the musical world was amazed at their youthful age. Miss Nakamura secured fourth place in the Chopin International Piano Concours held in Warsaw, Poland, last year at the age of 21. Miss Sato who is 16, won third place in the violin department of the Tchaikovsky Concours held in Moscow this year. Great expectations are placed on the future of these and other young Japanese artists.

Besides these achievements, there are a large number of Japanese musicians who are now active as members of European orchestras, particularly violinists, such as Koji Toyota, Takeshi Kobayashi and Senya Urakawa. The increasing number of Japanese violinists performing abroad, has now given rise to the expression "export of wrists." However, we cannot go on praising the performances of Japanese musicians abroad for ever. Japan does not have such a large reserve of excellent musical talents.

If the trend continues for large numbers of Japanese violinists and pianists who have won international fame, to settle almost permanently abroad as guests or members of foreign orchestras and rarely return to their country of birth, it is feared that the time will arrive when there will be a great dearth of superior musical talent in Japan. In other words, there is a fear that the "export of wrists" will change into a "dearth of wrists." For even the Japanese cannot massproduce "wrists" without heavy costs and much hard work.

Beatles Typhoon

The chairman of Japan's National Public Safety Commission heaved a tremendous sigh of relief when the Beatles left these shores after a five-day performance tour here. And he indeed had justifiable cause to say "good riddance" to the four shaggy-haired electric guitar-playing songsters who are the craze of teenagers throughout the world and who have earned so much precious dollars for England that Queen Elizabeth decorated them with Orders of the British Empire. After the Beatles typhoon subsided with the foursome's departure from Japan, it was found that several tens of million yen of the taxpayers money had been spent to mobilize some 20,000 Japanese policemen during the group's 130-hour stay in Tokyo to protect them from overenthusiastic fans.

The Beatles arrived in Tokyo at 3:40 a.m., almost immediately after a real typhoon had hit Japan. Most of the fans, who had gathered at the airport, were persuaded to go home because of the lateness of the hour, so the confusion which had been predicted at the airport did not occur.

The Japan Military Arts Hall, where the Beatles put on their performance, was also surrounded by a cordon of policemen. Some 20,000 screaming, screeching teenage girls filled the hall to capacity every time the Beatles performed, making the sound of the electric guitars and the chorus almost inaudible. Hundreds of wailing maidens were seen among the huge crowd, but strange as it

seems, no one was injured, except three girls who became dizzy and had to be treated at a special clinic set up for the occasion in the hall, and a lone police officer who complained of a headache.

The four Beatles were virtually incarcerated in their rooms in the hotel. It was reported that they complained of not being able to go shopping, but when they departed for Manila after their five-day stay, they were all smiles. But the Beatles typhoon really dealt quite severe damage to the treasury of the Tokyo Metropolitan Government.

ANNUAL FESTIVAL

Romantic Summer Festival "Tanabata"

Once a year on the night of July 7 the celestial lovers, "Hikoboshi" (Altair) and "Tanabata" (Vega), are said to meet on the Milky Way. So people hope that it will be fine on this night and the stars enjoy their annual reunion.

The Tanabata Festival originated in ancient China. An excellent seamstress "Shokujio" was provided by the Lord of Heaven with the shepherd "Kengyu" as a husband. But because of neglecting her duties as a wife as well as her work as a weaver, the Lord separated them and ordered them to work on the opposite sides of the river "Amanogawa" or Milky Way except for one day each year.

Since the festival was introduced into Japan in Nara Period (710-794 A.D.) various customs have arisen to celebrate the festival. In Heian Period, the Emperor and his family placed offerings for the two stars in the Imperial garden. In the Edo Period (1603-1867) the common people used to hang strips of colored paper on bamboo branches and float them down the rivers. They believed that a young girl who penned the poems written with brush on the strips would become adept



Tanabata decorations displayed along the main streets of Hiratsuka rustle in the evening breeze.

not only in penmanship but also in weaving and sewing, and that a boy would become a brilliant scholar. Even today, children throughout Japan make the bamboo decorations and pray that their fondest dreams will come true.

The Tanabata Festivals in Hiratsuka City near Yokohama and Sendai City in northeastern Japan are the most famous. The cities are elaborately decorated with multi-colored streamers hung from bamboo poles which line both sides of the streets. The Tanabata Festival in Hiratsuka lasts four days from the 7th to 10th of July and attracts millions of visitors from all over the country. In Sendai the festival is held in early August.

NEW PRODUCTS

New Golf Practising Device Invented

A unique device which can tee up a golf ball every three seconds has been invented by a company president in Ashikaga, Gumma Prefecture. Iwao Nakashima, president of the Nippon Slate Company, took a total of 10 years to develop the golf practising device, which is in the form of a drum containing gears to which a golf ball dais made of rubber is attached.

The device works on the principle that when a ball is emitted from the can to the dais by the movement of the gears is hit by the golfer, another ball automatically comes out of the can when the dais is lightened. In other words, the weight of the golf ball is the deciding factor of the device and which makes it possible to tee up a golf ball every three seconds.

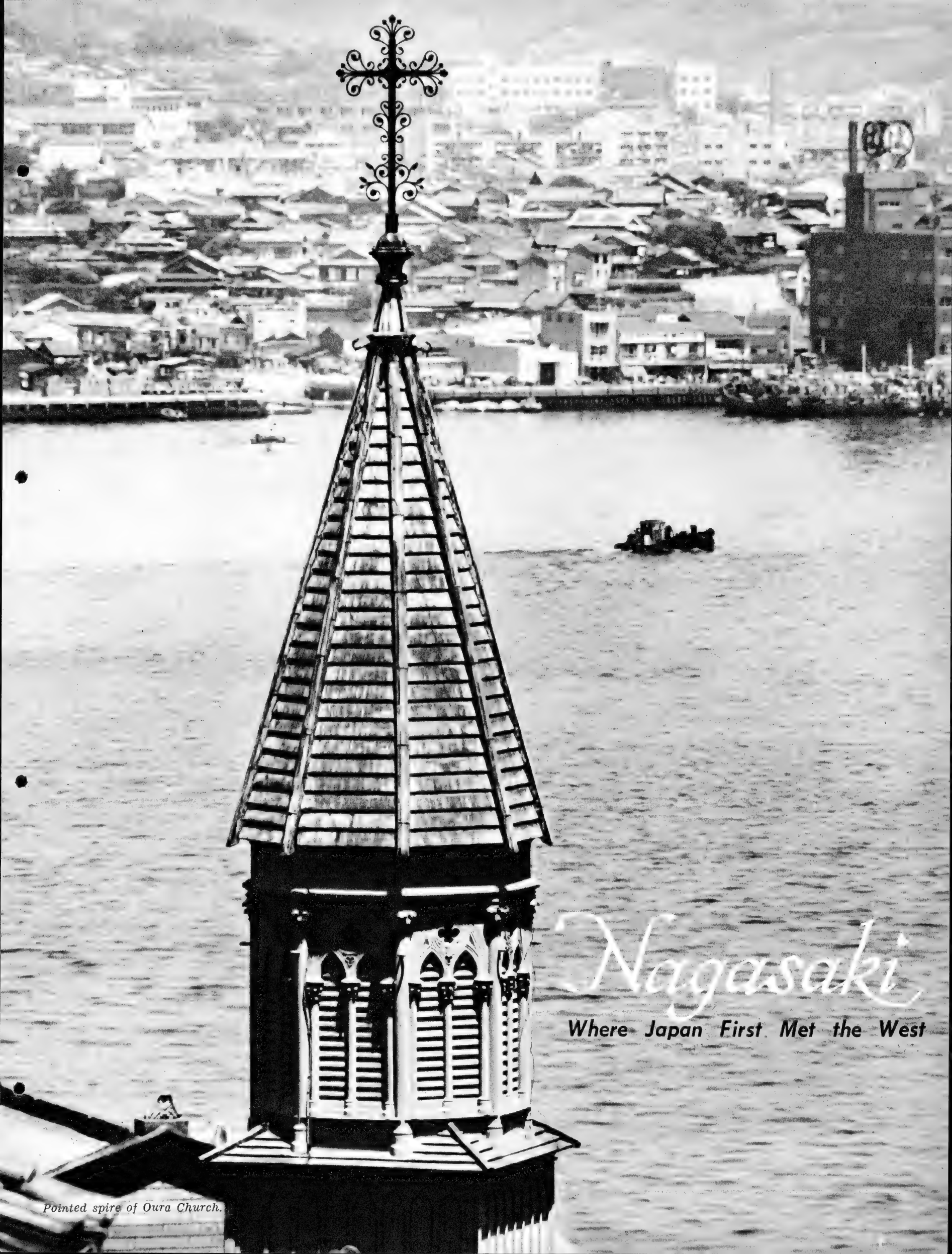
Nakashima has established a company called the ETU (Easy Tee Up) Industries and has started production of 2,000 units of the device a month. Two types of the device are on sale. One is a 50-ball can which retails at ¥29,500 and the other a 25-ball affair selling for ¥26,000.

Automatic Deposit Machine

A new apparatus has joined the race of automatic vending machines, now popular in Japan to meet the labor shortage. This is an automatic deposit machine developed by the Heiwa Mutual Bank in downtown Tokyo.

The depositor inserts a ¥1,000 note into the "paper currency inserting slot," when an application blank is automatically issued. The depositor then signs his name and inserts it in the "application blank insertion slot." Then a deposit certificate is issued. He then checks the certificate and signs his name to complete the procedure required to deposit through the automatic deposit machine.

At present, the machine handles only six-month time deposits of ¥1,000 at a time. The bank is now studying the machines for time deposits covering ¥2,000, ¥3,000, ¥5,000 and ¥10,000. To reject the counterfeit notes, an electric memory device is built in the machine. It immediately checks the note by measuring the size, the thickness and judging the design and the quality of the paper.



Nagasaki

Where Japan First Met the West

Pointed spire of Oura Church.

Nagasaki

My Native Place

By **PAUL A. YAMAGUCHI**
Archbishop of Nagasaki

 WHEN I learned for the first time that the Latin word "mundus" meant the "world," I thought it was indeed a penetrating and beautiful expression. I recall how greatly impressed I was with the beauty of nature during my childhood days. Once I had been running a temperature for about 10 days and was confined to bed. And when I went outdoors for the first time after my fever had subsided, I still cannot forget how beautiful the fields and the rays of the sun appeared to me. I was really awestruck at the wondrous beauty of nature surrounding me and felt as if it was the first time that I had ever experienced such a thrilling sensation.

I have always viewed the world as a beautiful place to live in, particularly my native Nagasaki Prefecture, which is situated on a peninsula. The prefecture is filled with mountains and almost surrounded by the sea dotted with hundreds of tiny islands. The color of the sky on a clear, fine day is deep blue and the water of the port of Nagasaki, reflecting the blue sky, is clear and limpid.

I understand that the people of Europe called the sky over Southern Europe "côte d'azur" and are proud of its beautiful blue color. While I was studying for the church in Rome, I found the sky over Italy indeed beautiful.

However, I believe that the sky over Nagasaki is equal to, or even more beautiful than that of Italy. The port of Naples is also beautiful and the view of volcanic Mt. Vesuvius, reflected on the waters of the port, is indeed breathtaking. The Rocky Mountains and the Grand Canyon in the United States are monumental sights, and the coral reefs and blue lagoons of the Southern Pacific islands lined with coconut palms are also picturesque.

But the landscape of Nagasaki, which is a blend of natural and artificial beauty is also like a masterpiece painted by a famous artist.

 MUST take a climb up to Glover's Mansion, located on a small hill in Minami Yamate-machi which Nagasaki City is now publicizing as a tourist attraction. Here are numerous flower beds in a Japanese-style garden containing a profusion of beautiful flowers of the four seasons.

The world-famous Mitsubishi Shipyards are situated across Nagasaki Harbor and here are docks capable of constructing 200,000-ton ships with the most modern shipbuilding technology. Several mammoth tankers constructed at the yards can be seen lying alongside at the piers and at anchor. Fishing vessels and passenger ships plying domestic routes can be seen busily entering and leaving the narrow mouth of the harbor to the left.

A bird's eye view of Nagasaki, a city of 400,000 and which is popularly called "a town of hills," can be enjoyed from the right, spreading from the harbor to the lower slopes of the mountains. Even a person accustomed to Nagasaki is always struck by the beauty of this view.

If you still have time—just an hour, climb down from Glover's Mansion and cross the harbor. Then take a ropeway and go to the top of the 300-meter hill called Inasayama. The summit of the hill forms a grand observation platform from where the entire panorama of Nagasaki can be seen from quite a different angle. The City of Nagasaki is seen curling around the harbor and eating deep into the valleys between the mountains, and rivers can also be plainly seen flowing into the port.

In the distance, to the north, the placid Bay of Omura comes into view while to the east is the Sea of Amakusa. The Sea of Goto is seen to the southwest and on a fine day, the islands of Goto are in view. The images of the East China Sea and the Chinese Mainland further in the distance form in the mind as one views the islands. This panoramic view from Inasayama, enveloping mountains, seas and islands is indeed a sight long to be remembered.

The real "mundus," is a world created by the god of truth, good and beauty. The elaborate and artistic works of this creator can be witnessed everywhere in the world. However, as someone has said, there is only one mother among millions of mothers whom we can call our own, and to me, Nagasaki, where I was born and bred, is the only place in the world which I can call my own. Therefore, Nagasaki is always dear to my heart.

And the landscape of my native Nagasaki, is the most beautiful and endearing in the world.

 NAGASAKI is not only where I was born and brought up but it is also my spiritual home. Only 58 years after St. Francis Xavier introduced Christianity to Japan in the year 1549, there were 750,000 Japanese converts to the religion. Brother Luis de Almeida arrived in Nagasaki in 1567 to spread Christianity. Three years before Almeida's arrival, the lord of Nagasaki, Omura Sumitada, had already become a believer.

With the opening of the port of Nagasaki to foreign trade in later years and with the increase in the city's population, the number of converts to the Christian religion also rose conspicuously, and the majority of the 50,000 population were converted at one time.

Between 1596 and 1614, the bishops Pedro Martinez and Luis Cerqueira were stationed in Nagasaki and in charge of the Catholic churches throughout Japan, with Nagasaki the center of worship.

As mentioned previously, the number of believers totaled 750,000 throughout the country at that time and the future of the churches was bright indeed.

However, as the saying goes, misfortune usually lurks around the corner when things are proceeding favorably. On February 5, 1597, 26 martyrs were crucified on the hill of Nishizaka in Nagasaki by orders of Toyotomi Hideyoshi, the ruler of the country at that time.

The succeeding Tokugawa Shogunate also adopted a policy of suppressing Christianity during the 300 years of its administration. It also adopted a closed door policy and did not allow Japanese nationals to go abroad.

Some of the measures taken by the Tokugawa Shogunate in an effort to suppress the Christian religion were indeed harsh, to say the least. It posted placards throughout the country which warned the people against and prohibited Christianity. It also formed groups of five persons and whenever any one of the group was found to be a believer, the entire five were punished by death.

Also, the inhabitants of each district throughout the country were forced to register their names at Buddhist temples and compelled to engage in Buddhist rituals. Every year, officials of the Shogunate visited each family and forced all the members to step on sacred Christian figures and crosses as proof that they were not believers. Rewards were also offered to persons who informed the officials of the names of believers even to priests and lay brothers, who were either executed outright or banished overseas.

Thus, by around 1640, there was not a single Catholic priest in Japan and Christianity seemed to have been totally eradicated.

 HOWEVER, as soon as the closed door policy of the Tokugawa Shogunate was cast aside and the port of Nagasaki opened to foreign trade, a foreign missionary arrived in Nagasaki and constructed a cathedral in Oura.

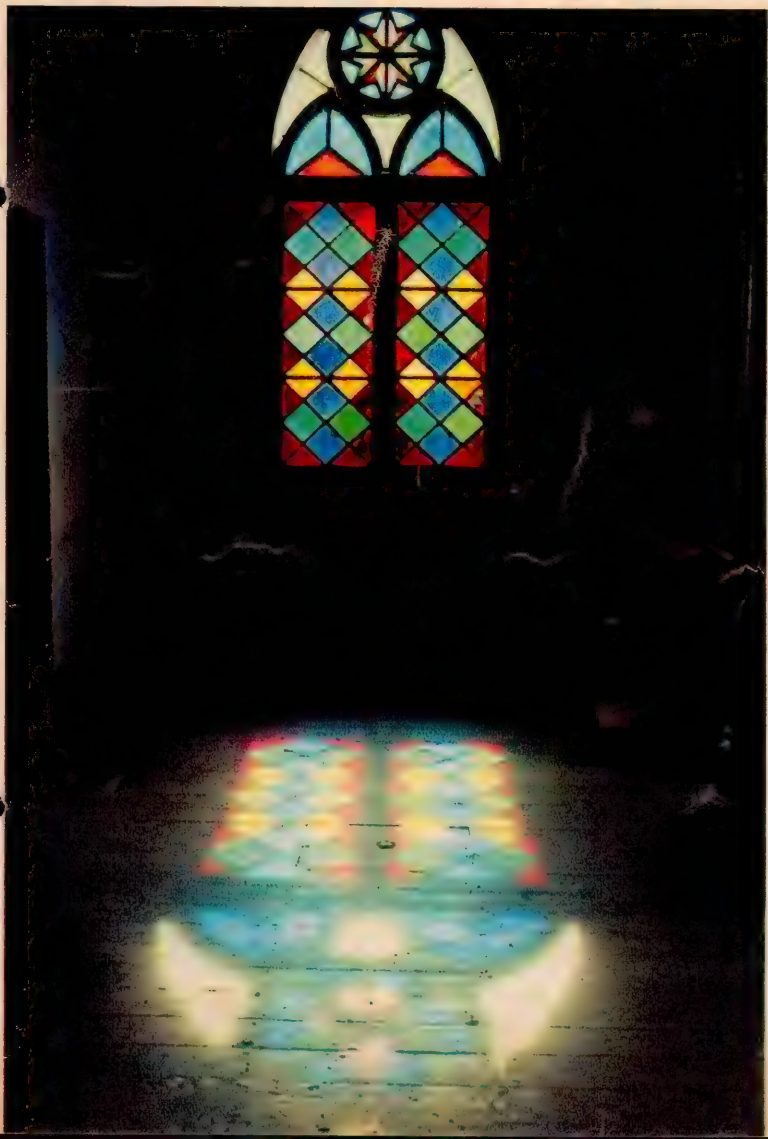
It was at this church, on March 17, 1865, that the first believers, who were supposed to have been completely wiped out during the centuries of suppression under the Tokugawa Shogunate, gathered and offered prayers before the image of St. Mary. These believers came from Urugami the northern district of Nagasaki which at the time had a population of about 4,000 but 3,500 of them were Christians, my mother and father among them.

It is marvelous indeed, that despite the 300 years of suppression and the fact that there were no missionary fathers, no sacraments but private baptism in Japan during a period of 200 years, yet the Christian belief had not been destroyed.

Today there is a cathedral of the Nagasaki archdiocese in this district and memorial statues of 26 Saints and Martyrs at Nishizaka.

The cathedral at Oura is Japan's oldest Gothic structure and has been designated as a national treasure. It is also a famous tourist attraction.

Thus, Nagasaki, which has a long history of faith, is also my spiritual homeland as well as my birthplace.



The city of Nagasaki abounds in Christian atmosphere and is quite common to see nuns walking along the quiet streets. Left: The stained glass windows of the Oura Cathedral. Right: Oura Cathedral.

A City of Churches And Chapels

EVERYWHERE in Nagasaki, one notices a large number of pointed spires and the towers of churches and chapels. The most prominent churches in Nagasaki are at Oura, Uragami and Nakamachi. A visit to any one of these gives a clear idea of how strongly and deeply the Christian religion has been imbedded into the life of the citizens of Nagasaki.

Generally speaking, the atmosphere in churches in Tokyo, Yokohama or Kobe is rather refined and genteel where the mood gives one the impression that the Christian religion is for a selected few. In other words, it is a mood which seems to be separated from the daily life of the Japanese people.

However in Nagasaki's churches it is quite different. For the impression one obtains from people praying there and chapels is one of humility and simplicity. The reverence and awe inherent in most churches is overshadowed by a mood which is directly connected with the daily life of the common people.

Photo at left shows Sunday Mass at the Oura Church. Right above: The entrance of the Oura Church. The foreign priest pictured here has been engaged in missionary work in Japan for more than 30 years. Right below: The Nakamachi Church.





The 26 Saints And Martyrs

THERE are numerous places and relics in Nagasaki and its vicinity which recall the cruel oppression the Christians in Japan were subjected to during the Toyotomi and Tokugawa eras. Among the most famous is Nishizaka where the 26 martyrs were executed.

Six foreign missionaries and 20 Japanese believers were arrested in Kyoto for violation of Toyotomi Hideyoshi's edict prohibiting the people from believing in the Christian religion. They were forced to walk from Kyoto to Nagasaki and during the long journey, were exhibited to the ridicule and derision of the people lining the roads.

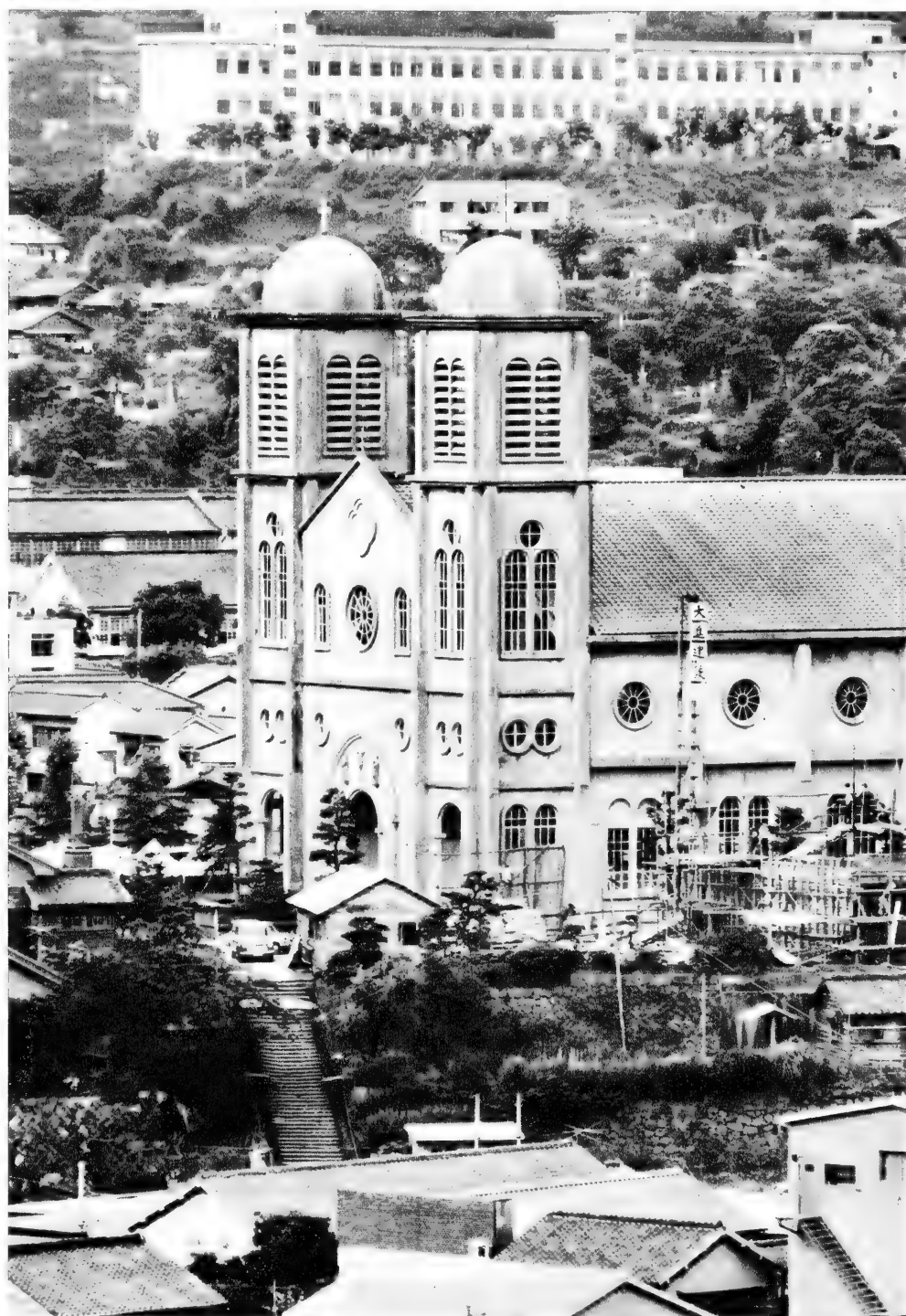
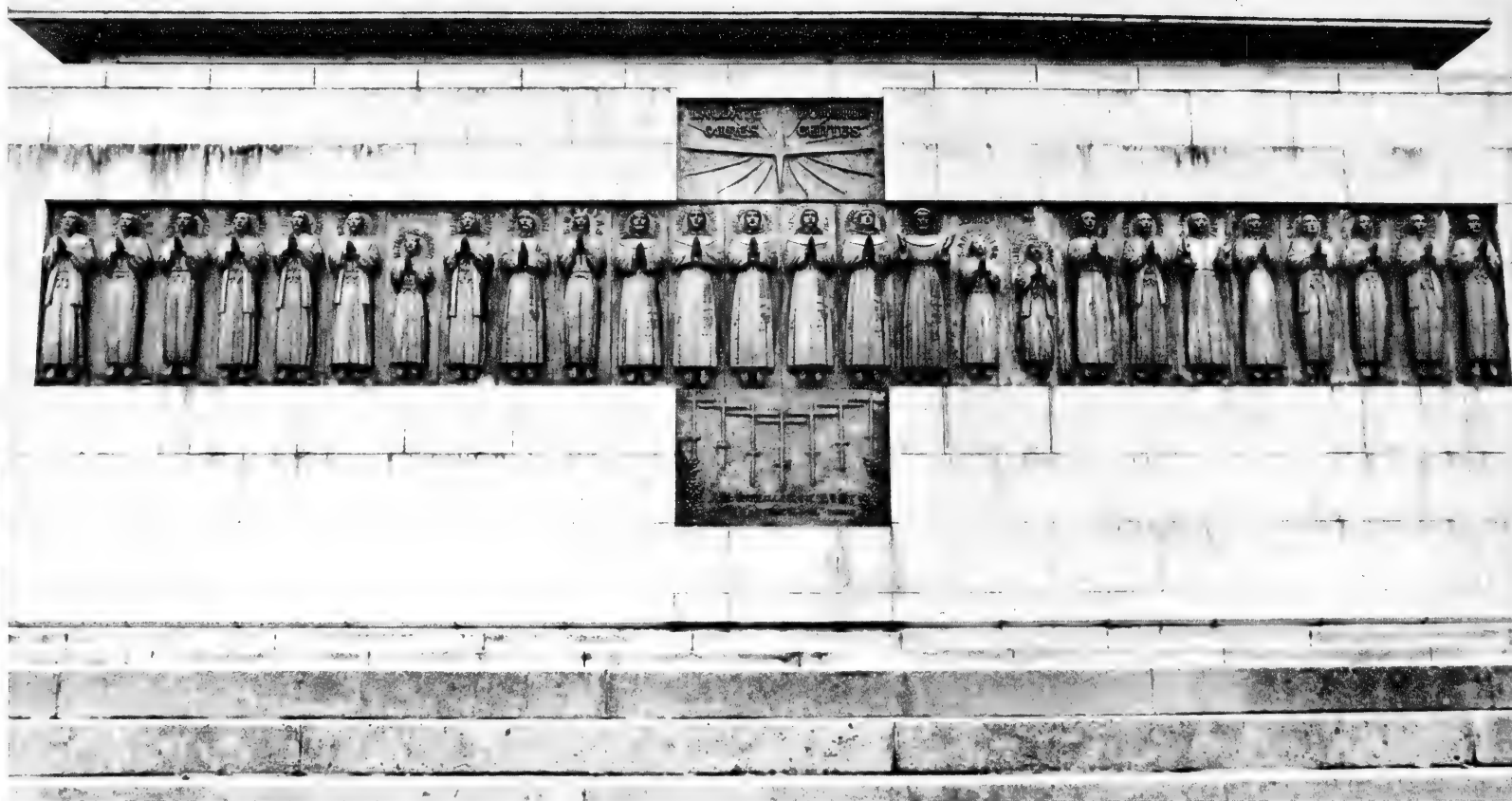
Why did the rulers of Japan in the feudal era oppress the Christians so fiercely and barbarically? Historians have undertaken extensive studies and made numerous observations but the primary reasons for such suppression seemed to be the following: The first was that the Christian religion was not compatible with the feudal concept of the class system and the relation between the lord and his retainers. The second was that the rulers of Japan feared that European powers were planning to make Japan a colony after introducing Christianity.

The Tokugawa Shogunate, which enforced strict measures to prohibit the religion, took every conceivable step for the discovery of Christian believers. One of these was the so-called "fumie," a bronze or wooden tablet bearing a crucifix or picture of Jesus Christ to be trodden on to prove oneself a non-Christian. Those who did not step on the "fumie" were declared Christians and subjected to the most severe persecution.

Photos at left and upper right show the memorial plaque of the 26 martyrs which was completed in 1962. Not only Japanese but a large number of foreign pilgrims from all over the world come every year to pay tribute to the martyrs.

Photo at right: "Fumie" in the Nagasaki Municipal Museum. Photo at center: The reconstructed Urugami Church which was destroyed by the atom bomb. It was the believers in Urugami who kept Christianity alive despite centuries of cruel oppression and who emerged to offer prayers before the image of St. Mary in 1865.







A sentimental mood pervades Nagasaki on a rainy day with the glistening wet paved street. Right: Children leaving kindergarten in a residential district. Left above: "Oranda

Zaka" or Dutch Slope. This district was the residential quarter of Dutch merchants. Left below: The stone-steps and red brick wall which have not changed in 100 years.



Stone paved slope near Oura Church.

The Glover Mansion

NAGASAKI began to prosper as an international port from 1857 when the Tokugawa Shogunate discarded its seclusionist policy and opened Japan's doors to foreign intercourse. A large number of foreign traders began living in Nagasaki and south Bluff and east Bluff districts were designated as their residential areas from where a panoramic view of the entire port of Nagasaki could be obtained.

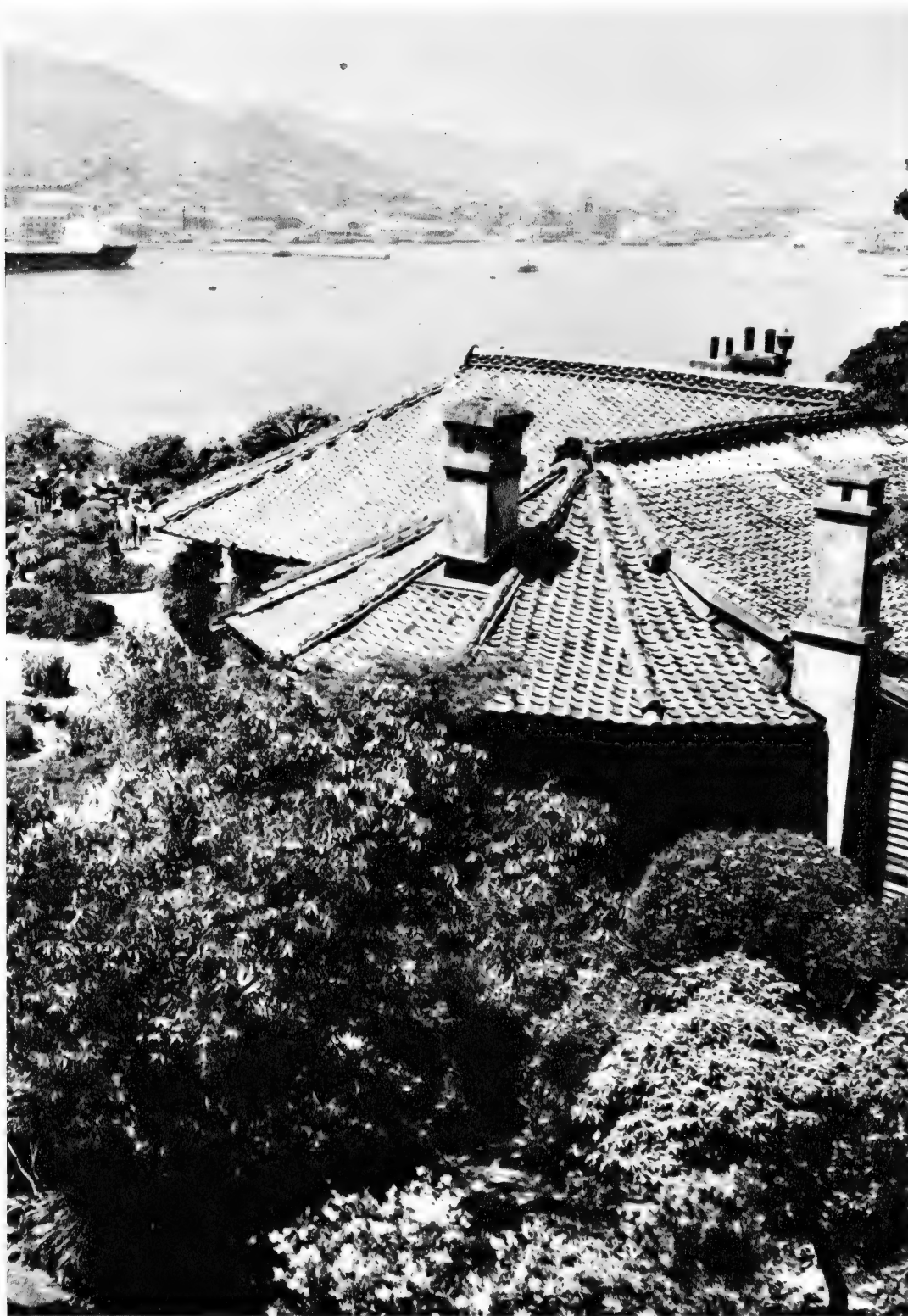
An atmosphere of 19th-century Europe pervades this district as numerous European-style buildings still exist (photo at left). One of the most famous of these buildings is the Glover Mansion (photo at right).

A Briton named Thomas Blake Glover arrived in Nagasaki in 1859 at the age of 21 and established a trading firm dealing in the export of silk and tea and the import of weapons and ships. He is reported to have made a vast fortune from his thriving business and the Mitsubishi Shipyard, one of the greatest in the world, is said to have had its beginnings in a small shipyard operated by him. Glover not only invited a large number of foreign technical experts to Japan but also sent many Japanese for study in England, thus contributing much to the modernization of Japanese industries.

The garden in the Glover Mansion has been connected with Puccini's famous *Madame Butterfly*, because it looks exactly the same as the one described in the opera.

People say that it was here that *Madame Butterfly* used to go down to the garden and cast her eyes to the port of Nagasaki awaiting the arrival of Pinkerton, the hero of the opera.

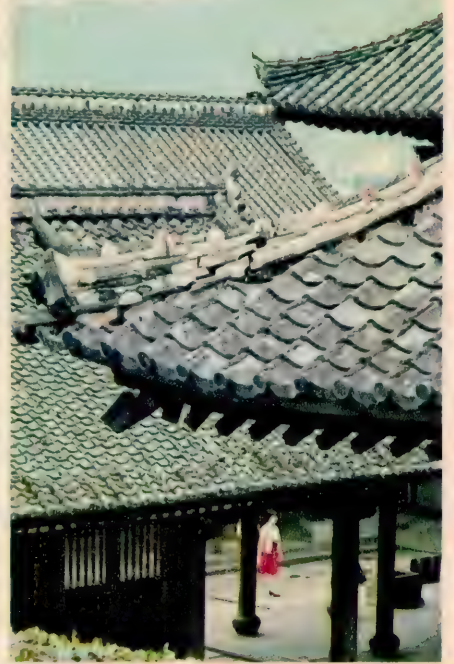








There are numerous old western-style buildings like this which was constructed at the beginning of Meiji Era or about a century ago and is now used as a kindergarten.



Above: The compounds of the Sofukuji Temple, a Chinese temple. Middle: An old fashioned residential house on the Bluff. Bottom: The port where there are always ships of over 100,000 tons constructed at the Mitsubishi Dockyards.

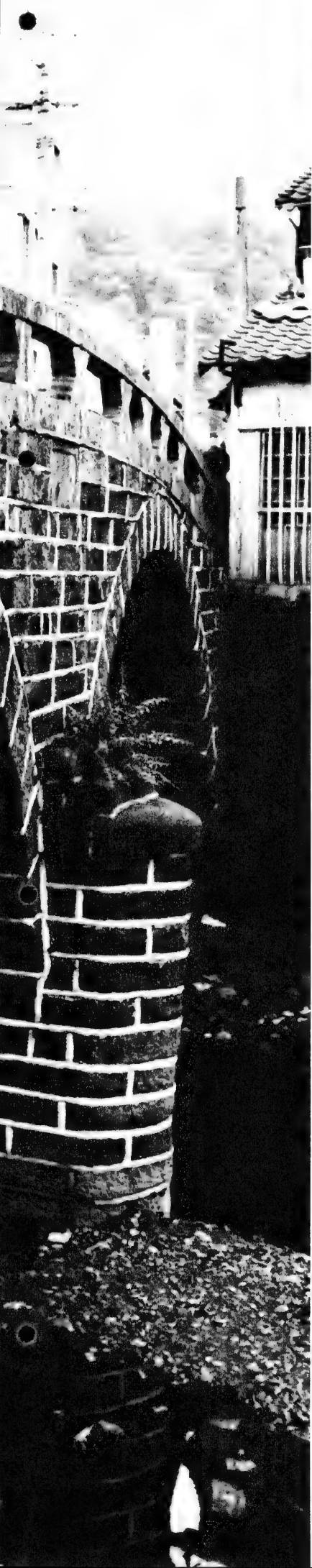
Chinese Influence

TOGETHER with Europe, China also exerted a strong influence on Nagasaki. All westerners, except the Dutch were not allowed in Japan under the Tokugawa Shogunate's closed-door policy. The Shogunate permitted the Dutch to live in Nagasaki and engage in trade because it believed there was no fear of the Dutch spreading the Christian religion. But even the Dutch were not allowed to live in Nagasaki city proper but permitted only in a restricted area on Dejima, an artificial island created in the harbor. Dejima was the only window through which contact between Japan and the West could be made during the Tokugawa period.

The Chinese, on the other hand, were permitted to live in the city proper and allowed to trade. It seemed that the Chinese were most popular with the citizens of Nagasaki because they were clever and generous in spending the money they had earned by trading.

Chinese-style temples and buildings still exist in Nagasaki, indicating the influence of the Chinese. The photo at left shows the Megane Bashi, or Eyeglass Bridge. This name is derived from the fact that the reflection of two of the bridge's semicircular pillars seem like eyeglasses when they are reflected in the water. This is the oldest stone bridge in Japan and is said to have been constructed in 1634 by a Chinese priest. Photos at right show what is left of the Chinese residential area.





Peace from Nagasaki

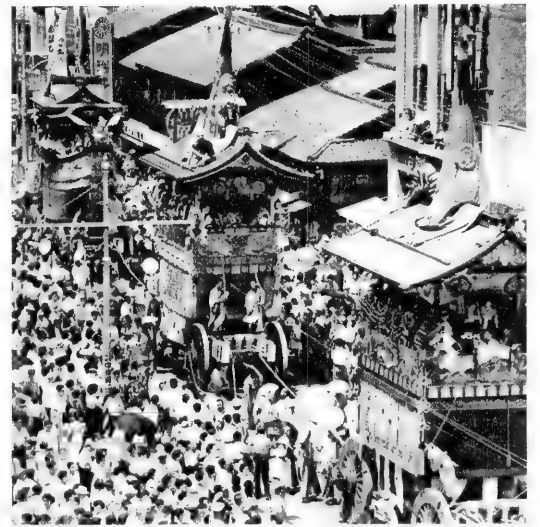
A TOURIST visiting Nagasaki will probably find practically no vestige of the disastrous calamity which befell the city when the atom bomb was dropped over it on a clear August day in 1945. The center of the atomic explosion in the city is now covered with verdant green and there is nothing to show of the horrors of the fearful bombing. Rows of houses now line the district which had been made barren by the huge blast and people are seen hurrying to and fro.

But the frightful effects of the atom bomb have not disappeared completely as the outward appearance of the city would like visitors to believe. There are patients in Nagasaki hospitals still being treated for the aftereffects of atomic radiation. There are also citizens of Nagasaki, who were in the city when the atom bomb was dropped and who, at least outwardly, seem to be living a healthy and normal life, but are really in constant fear of suffering from the effects of atomic radiation.

Photo at left shows the Peace Statue, built to express the desire for peace by the citizens of Nagasaki. It is made of bronze and is 15 meters high. At top right is a monument indicating the spot where the atom bomb fell. The Nagasaki International Cultural Hall, located near this spot, has abundant data on the atomic bombing.



Japan



Gracious Gion-Matsuri Festival in Kyoto



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Unzen and Saikai National Parks

THE city of Nagasaki is sandwiched between two national parks. These are the Unzen National Park to the east and the Saikai National Park to the west, and both can be reached by car from Nagasaki in about two hours on a well-paved wide highway and should be seen by all visitors to Nagasaki.

Unzen National Park

One of the most delightful attractions of Unzen National Park is its ever-changing scenery during the four seasons. In spring there are the lovely rhododendrons while in summer, the mountain of Unzen is covered with verdant foliage which turns to red and yellow in autumn. The frost flowers that form on the trees also provide an attractive sight for visitors to this national park.



Unzen Spa

There are also numerous hotsprings located on Unzen, which was the first area to be designated a national park in this country. Because of its long history as a national park, the tourist facilities such as hotels, golf course, ropeway and drive-ins are the most modern and complete. Also, because Unzen developed early, together with the Fuji-Hakone area, as one of Japan's main international tourist attractions, the inhabitants of the district understand and are courteous to foreign visitors.

Unzen is also noted as the district where the early Japanese Christians were severely persecuted by the Tokugawa Shogunate. Numerous relics can be found here indicating the oppressions they suffered in the 16th, 17th and 18th Centuries.

Saikai National Park

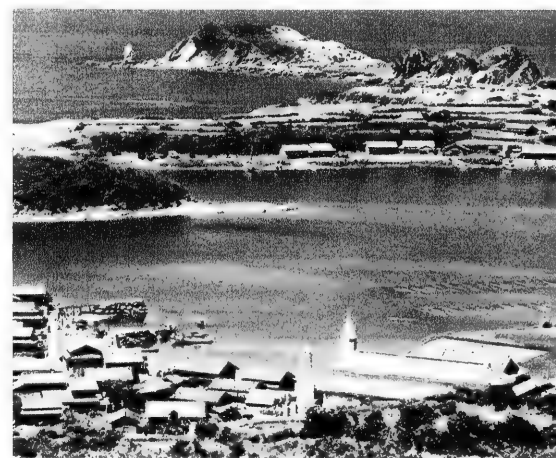
The Saikai National Park is a typical marine park composed of approximately 400 islands, large and small, including the Goto, Kujukushima and Hirado Islands.

The beauty of the islands was famous in prewar days but tourism did not flourish then because it was a so-called restricted area due to the location of the huge naval base at Sasebo. It was not until after World War II that the Saikai district was designated a national park. Consequently, tourist facilities here are not as complete as at Unzen. However, Saikai has its own natural beauty, the islands and the surrounding seas, in contrast to Unzen's fine mountain scenery.

The Saikai district, too, like the city of Nagasaki, played an important role in the history of Christianity in Japan. Visitors will be surprised, on going to a small fishing village on one of the islands, to find a magnificent church standing at its center.



The Kujukushima Islands



A fishing village in the Goto Islands.

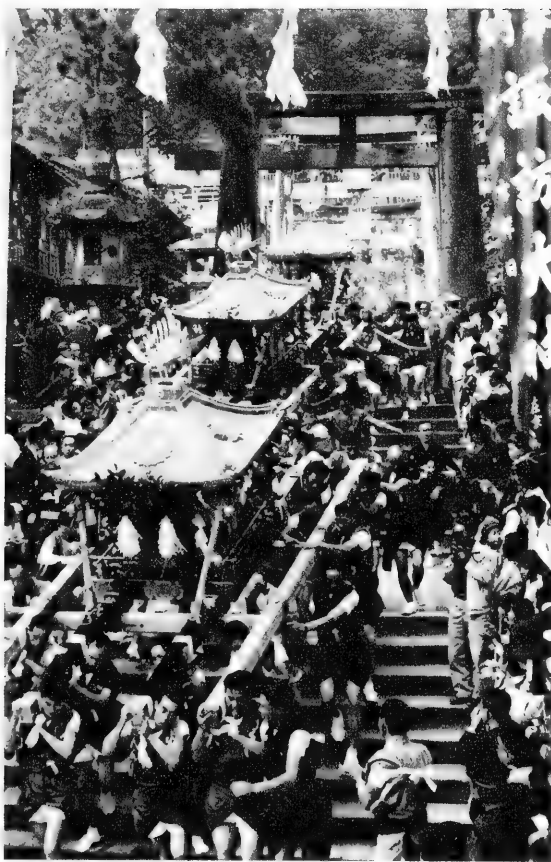
Colorful Annual Festivals

NAGASAKI is noted for its annual festivals held during the four seasons. The festivals of Nagasaki are different from those in other parts of the country in that they are rich in exoticism due to the strong foreign influences on the port city in southern Kyushu through nearly four centuries including the customs of China, the Netherlands and Portugal.

Among the most attractive is the "Okunchi Festival," which is held for three days on October 7, 8 and 9. This is the grand festival of the Suwa Shrine which deifies the guardian god of Nagasaki. The Okunchi festival, which has a history dating back 300 years, is, with the famous Gion Festival of Kyoto, considered among the grandest and most colorful in Japan.

During the three-day period of the festival, the entire city of Nagasaki is in festive mood, with people virtually casting aside their work to enjoy the numerous events.

On the first day of the festival, that is on October 7, a portable shrine is carried upon the shoulders of young men down the stone-steps of the Suwa Shrine and a procession winds its way through the main streets of the



Portable shrines down the steps of the Suwa Shrine.

city. Music reverberates throughout the city during the three-day period as the citizens dance and sing to their hearts' content. Numerous offerings are made to the Suwa Shrine before the festival ends on October 9 with the return of the portable shrine.

The principal attractions of the festival are the procession of the portable shrine, dances and music. The most famous of the dances is the Dragon Dance introduced to Nagasaki from China many years ago. Young men attired in Chinese costumes hold a dragon made of cloth high over their heads and engage in a highly rhythmical dance accompanied by the fierce beating of drums.



Dragon Dance

Another feature of the "Okunchi Festival" is the so-called "Oranda Manzai" or comic dialogue by manzai street entertainers clad in Dutch costumes, indicating the influence of the Dutch who were allowed to trade with Japan on the island of Dejima in the port of Nagasaki during the Tokugawa Period when Japan had virtually no contacts with the outside world.



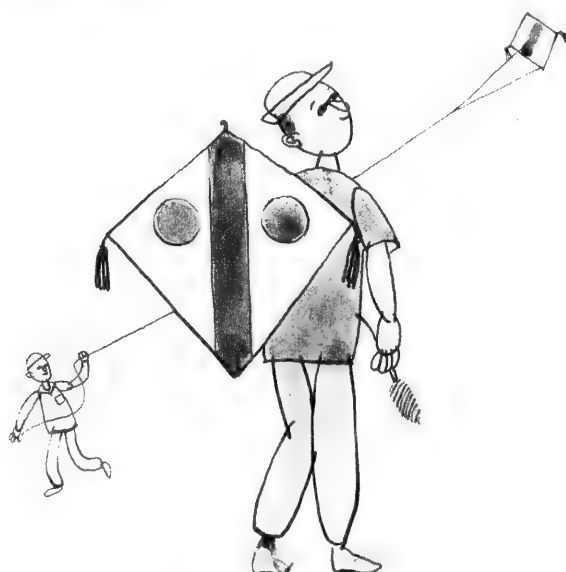
Oranda Manzai

Increasingly large numbers of foreign tourists have been visiting Nagasaki in recent years to view this colorful pageant of "Okunchi."

Together with this festival, there are three others to make up the four major pageants of Nagasaki. These are the Kite Flying Contest, the Peiron Boat Race and the Lantern Festival.

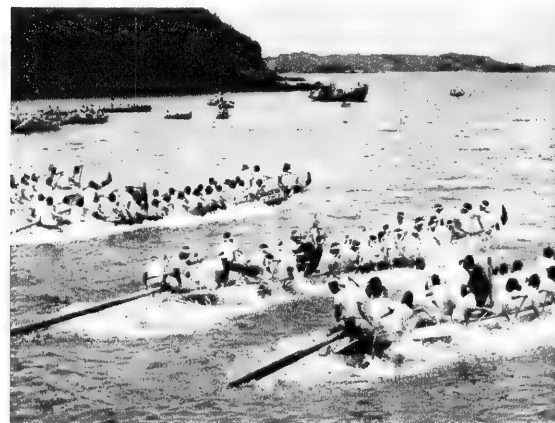
Kite Flying Contest

This is said to have been introduced by the Dutch centuries ago. The kites used were originally patterned after the Dutch flag and called "Hata" (flag). It is held every April on Inasayama and other hills surrounding Nagasaki and the object of the contest is to try to cut the string of the kites of other contestants.



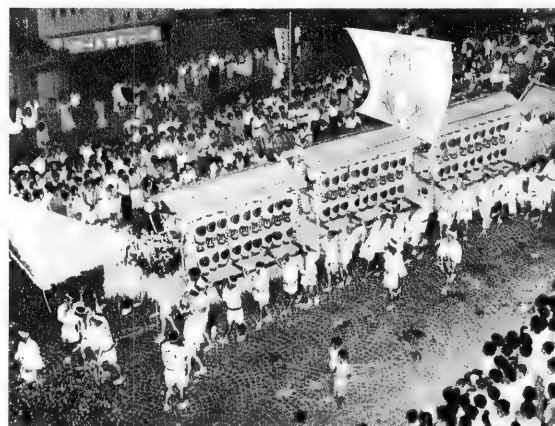
Peiron Boat Race

Every year, around the middle of June, long, narrow wooden boats manned by two dozen oarsmen each compete with each other on the shores of Nagasaki Port. The race is said to have been introduced by the Chinese and the crews paddle in rhythm to the accompaniment of the beating of gongs and drums.



Lantern Festival

The feature of this festival, held every year on the night of August 15, is a long procession of various types of floats, large and small, decorated with paper lanterns. It is of Buddhist origin, aimed at giving a sendoff to the souls of the departed, who are supposed to return to their homes on earth once every year.



Guide to Nagasaki

Transportation from Tokyo—Most convenient is by the Superexpress Sakura which takes about 20 hours, 1st class fare including berth ¥10,380 and ¥5,340 2nd class or by the Superexpress Akatsuki via New Tokaido Trunk Line which takes about 17 hours, fare including berth ¥12,360 for 1st class and ¥6,240 2nd class. These trains can be boarded either from Yokohama, Nagoya, Kyoto, Osaka, or Kobe. Besides, there is the All Nippon Airways Tokyo-Nagasaki route with a daily schedule which takes about three hours, fare ¥11,400.

Taxis are the best means for sightseeing in Nagasaki. Within the city-limits, charge is less than ¥300. The taxi drivers are trained for city sightseeing and visitors are highly recommended to use them. The network of sightseeing courses starting from the Nagasaki Station by bus and taxi is well planned.

Hotels—Western-style: Nagasaki Grand Hotel and the New Nagasaki Hotel; Japanese-style: Suwa-so, Sakamotoya, Shumeikan and Yataro. All these hotels are well-equipped and provide excellent service.

Additional information may be obtained from offices of the Japan Travel Bureau, Japan National Tourist Organization or other travel agencies.



Dog Shows Booming In Japan

Dog shows have become extremely popular in recent years and even a new expression has been coined which expresses the stages a woman goes through when she climbs the ladder of vanity. This is "ABCD-line," the capital letters indicating "Accessories," "Baby," "Car" and "Dog."

Any young woman dreams of wearing rings and necklaces and other personal accessories. Then when she gets married, the first thing she wants is a baby. We'll no doubt receive a lot of protests against this statement as-

serting that a baby is one of the vanities of womanhood. But let's consider this problem once more. Is not a baby the symbol of the status of a housewife and womanhood in general? Then we come to a car. A drive to the suburbs with her husband and children in a brand new family car is an experience which gives great satisfaction to most women.

But it is a dog which sits serenely at the top of the ladder of feminine vanity. Why you may ask? Well, let us explain. If a question is put to people living in a Japanese city today concerning the object they desire to possess most, there is no doubt that the majority would reply that they would like to have a house of their own to live in. But the fact is that even if one doesn't have a house, one may still possess accessories, children, and even a car.

On the other hand, as far as a dog is concerned, it is practically impossible for one living in an apartment house or in huge housing complexes to keep pets. Therefore, the possession of a dog is eloquent proof that one has one's own house to live in, which is of course an important status symbol.

We don't know whether the so-called ABCD-line appropriately expresses the vanity of women, but at least one thing is certain—and this is that there is a major dog boom in Japan today.

Another astonishing fact is that more and more people are keeping pedigree dogs some of which cost quite a small fortune.

In some cases, too, the dogs are treated better than human beings and there are beauty parlors and boarding kennels especially for dogs which are doing a thriving business. Whenever a dog owner goes on a trip, he places his dog in a boarding kennel complete with bath and television set. Three meals are provided daily and the charges are generally higher than those for a human being.

There are now clothing shops which cater only to dogs, providing their canine customers with brightly colored and elaborately designed collars, coats, raincoats, and even shoes for wet weather. There are also special graveyards as well as undertakers exclusively for dogs. Of course these facilities have been available in the West for many years, but they are comparatively new in Japan and show that dogs are big business. It goes without saying that veterinarians and dog and cat hospitals are also doing good business.

The most exciting events for both dogs and dog owners are the canine show held frequently in all the major cities of Japan. In fact scarcely a Sunday passes without a dog show being held in some city or other.



The dog show is a good study in physiognomy. Look at the various looks on the dogs and on their little masters on parade (left page). "Choro-chan" (a restless Pug), confident Bull-dog, prissy Pekinese and other contestants appear somewhat nervous in their last communication with their serious-looking masters before the contest.

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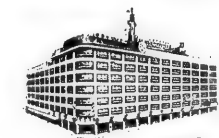
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The dogs participating in the contests are first given a thorough medical examination by veterinarians, bathed, taken to a beauty parlor and after being completely groomed for the show, are brought to the show site in shiny new cars.

The rows of silver and gold cups at the dog show seem to be symbolic of the vanity of the dog owners, because often if a dog, purchased at ¥100,000 wins a prize, its value may jump at once to more than ¥1,000,000.

The accompanying pictures were taken at a dog show in Tokyo recently where 1,000

canine pets representing 26 breeds were on parade.

However, we would like to add one final word for the sake of all dogs in Japan and their owners. There are countless dog lovers who are keeping pets just because they love them. They have never thought of taking their pets to dog shows, nor to beauty parlors or raising them with the object of selling them for profit. We believe that the majority of the dog lovers in Japan belong in this category.



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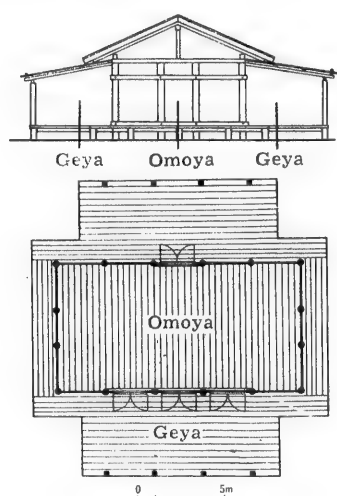
Valuable pedigree dogs are treated with great care and love. They arrive at the show in a new car after thorough examination by veterinarian and grooming at a special beauty parlor. Now their masters or mistresses give them a little exercise or rest.

Metamorphosis Of Tokyo

By KIYONORI KIKUTAKE

Tokyo, the largest metropolis in the world, is at the same time the most congested city. Road traffic in Tokyo is often virtually paralysed while commuters' trains during the morning and evening rush hours are bursting at their seams with jam-packed passengers.

What measures should be taken to eliminate this congestion? What should a future Tokyo without congestion be like? These are serious questions facing Japanese who are at their wits' ends in trying to solve them. Representative Japanese architects such as Kenzo Tange and Kiyonori Kikutake have time and again proposed various measures for the elimination of congestion in Tokyo. Following is a recent proposal by Kikutake for the redevelopment of Japan's capital.



The architectural excellence of a traditional Japanese house is recognized not only by architects but also by many people throughout the world. The shoji (paper sliding doors) and tatami (straw mats) are the most representative factors which make up such a home. However, the charm and fascination of a Japanese house are not created by the shoji and tatami alone. The chief attraction can be said to lie in the creation of a delicate order in "human" space.

This order is indicated by the relation between the "omoya" (main building) and the "geya" (auxiliary part of the house), the former representing the main space and the latter constituting the subsidiary space. These two parts of a Japanese house, patterned after the so-called "shoin-zukuri," or traditional type of architecture, combine to create this unique order in space which is the accumulative product of the polished elegance of Japanese architecture and the facts of everyday life.

The problems of what space is the most important and where should such space be placed as well as how it should be secured, have been brilliantly solved by their complete incorporation in a traditional Japanese house.

This type of residence, composed of such a fine order, can be made to suit any family requirement simply by making some small changes in the "geya" or auxiliary part of the house.

The problem, however, which now faces a modern house is how to secure and evaluate the "omoya" as living quarters for the family. In other words, the problem lies in what type of house would be most suitable for people living in large cities in this modern society where the population is becoming increasingly concentrated in urban areas.

Apartment houses in Western societies do not furnish a good solution, nor a fine example, to this problem. One of the reasons is that the mode of living in Western countries is different from that of the Japanese people. However, the most fundamental reason is the difference in the way of thought towards a house between people in the West and the Japanese. The Japanese do not think that their daily life should be controlled by the type of house they live in.

It is not imperative for one to sleep only in a bedroom. Nor is it imperative for one to sleep facing a certain direction. There are occasions when one would like to have one's meals in a room one prefers and not in a kitchen or dining room. There are times when the entire family would like to gather in one room. There may also be occasions when one would like to sit alone to indulge in self reflection.

Freedom and caprice in everyday life had been guaranteed in the mode of life of the Japanese people and these two factors constituted the main space and life in the Japanese residential home called the "omoya."

A house with rooms designed for special functions and to be used for different activities of everyday life is certainly rational for a family which is able to follow a certain fixed way of living. However, children living in this type of house would have to conform to certain rules of living and would be shorn of their liberty to spend the day as they please. There also would be a few changes in the everyday life of the family members. Modern family life is of course quite different from that of the medieval age when it was stabilized. As society changes, so must residential homes.

The relation between modern life and a house poses a new problem which is reminiscent of a crustacean building a hard shell over its body to protect itself, but because of the shell, its movements are restricted and its life and evolution is reduced and retarded.

This problem is not restricted to houses alone. It can be said to be a common problem concerning not only everyday life and architecture, but also a characteristic problem involving the relation between modern society and the city. The theories of architecture and city planning announced so far, including

those concerning functionalism, have been too static and have not provided any answer to this dynamic problem which requires an immediate solution. Cities, as well as residences and other architectural structures for human beings should be supported by dynamic theories.

Metabolism

A design theory called metabolism is one aimed at the creation of cities and architectural structures for dynamic human beings. This theory was propounded in 1960 by several young Japanese in the architectural field, including architectural critic Noboru Kawazoe, architects Kiyonori Kikutake, Masato Otaka, Fumihiko Maki, Noriaki Kurokawa and visual designer Kiyoshi Awazu.

In this theory, I have advocated that a differentiation should be made in cities and structures between things that can be changed and those that cannot be altered. After clarifying this point, I emphasized that anything that can be changed, should be changed in order to accelerate the progress of civilization. This is similar to the relation between the "omoya" and the "geya" in a Japanese house.

With regard to things which cannot be changed, I believe that these are the ones which require the best designing because they are really the essence of cities and architectural structures for human beings.

Then, how does this theory of metabolism envision the future of Tokyo as it should be? We have announced several plans for the redevelopment of the capital and these are in the form of a series of visions titled "Tower City, 1957," "Floating City, 1958," "Marine City, 1960," and "Pear City Plan, 1965."

Tower City Plan

According to the "Tower City, 1957" plan, we advocated the construction of a number of cylindrical skyscrapers soaring up 30 meters into the sky with a diameter of 50 meters to be used as apartment houses accommodating 6,000 persons each. The purpose of such buildings is to eliminate the excessive concentration of houses in the rapidly expanding suburbs of Tokyo as well as the terrific traffic congestion in the city.

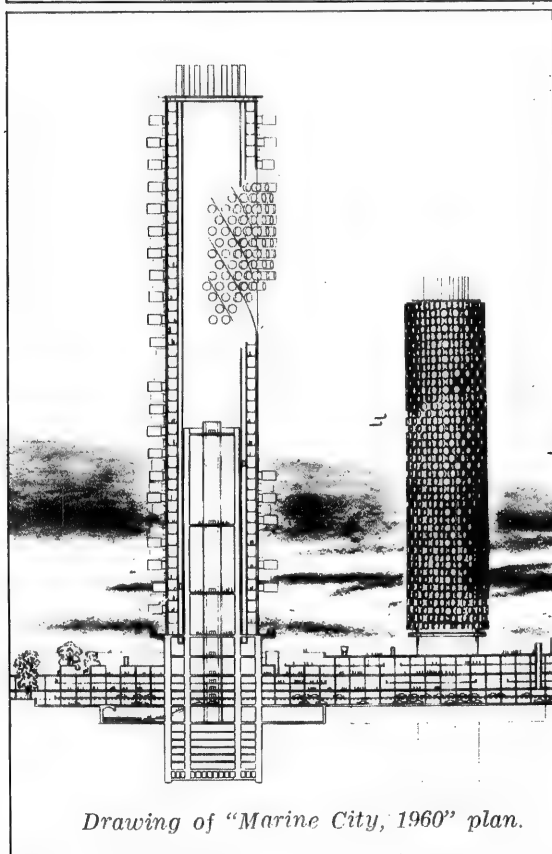
By the three-dimensional utilization of land, the plan envisioned the creation of plazas, parks, green belts, roads and vacant lots as well as the complete equipping of the buildings with sewerage and water systems, electricity, air conditioning, elevators and other public utilities. By the enforcement of this plan, it is believed that the residential problems of Tokyo would be solved at one stroke.

Another purpose of the plan was to establish the right of residence for the people of Tokyo, instead of the right of ownership, and providing living conditions suitable and satisfactory for modern life.

According to the Tower City project, the part in the building which corresponds to the "omoya" in a Japanese house, is the trunk-like shaft which is equipped with all necessary public utilities and other facilities for a comfortable daily life.

The residential quarters in the building would be attached to the shaft like leaves on the branches of a tree and could always be dismantled. I explained in this plan that a newly-married couple who had rented one of the homes in this building, could receive the felicitations of the people in homes clinging to the shaft and the newly-weds' home could be hauled up to a certain section in the building and attached to the shaft.

The age of tall office buildings has already ended 30 years ago. I believe it is now time for the Government to construct super-tall apartment houses on a grand scale for the people to live in. Particularly in the case of Tokyo, the construction of a tower city is imperative in order to fulfill the housing needs of its citizens. This is an immediate and grave problem which must be tackled as soon as possible.



Drawing of "Marine City, 1960" plan.

Floating City

The second plan we announced was the "Floating City, 1958." This plan envisioned the establishment of a metabolic city space on the sea, far from the land, in the form of an artificial floating city measuring 4 kilometers in diameter with a population of 50,000 incorporating a great combine of chemical plants.

I am strongly against the reclamation of land from the seashore for the construction of a chemical combine because this not only mars the natural beauty of the shoreline but also results in polluting the water and air in the district.

In considering the future development of a chemical combine, where the plants have to exchange necessary raw material with each other, and in view of the rapid development of technology, it is inevitable that problems will arise concerning reorganization, expansion of the scale of the combine and the necessity of each company concluding tieup contracts with each other. However, if the chemical combine is established on a floating city way out from the land, I believe these problems would be eliminated.

At the time this plan was proposed in 1958, prospects had been fair for the solution of problems such as the method of construction, electric power generation, industrial water and transportation. It was not impossible to construct the floating city as envisioned in our plan.

It must be admitted, of course, that the plan for the floating city necessitated further studies on problems of what district in the city would be appropriate for the people to live in and its space structure and organization.

Marine City

The "Marine City, 1960" proposal was a sketch for these studies and according to the plan, a floating city of 500,000 people had been conceived for the first time.

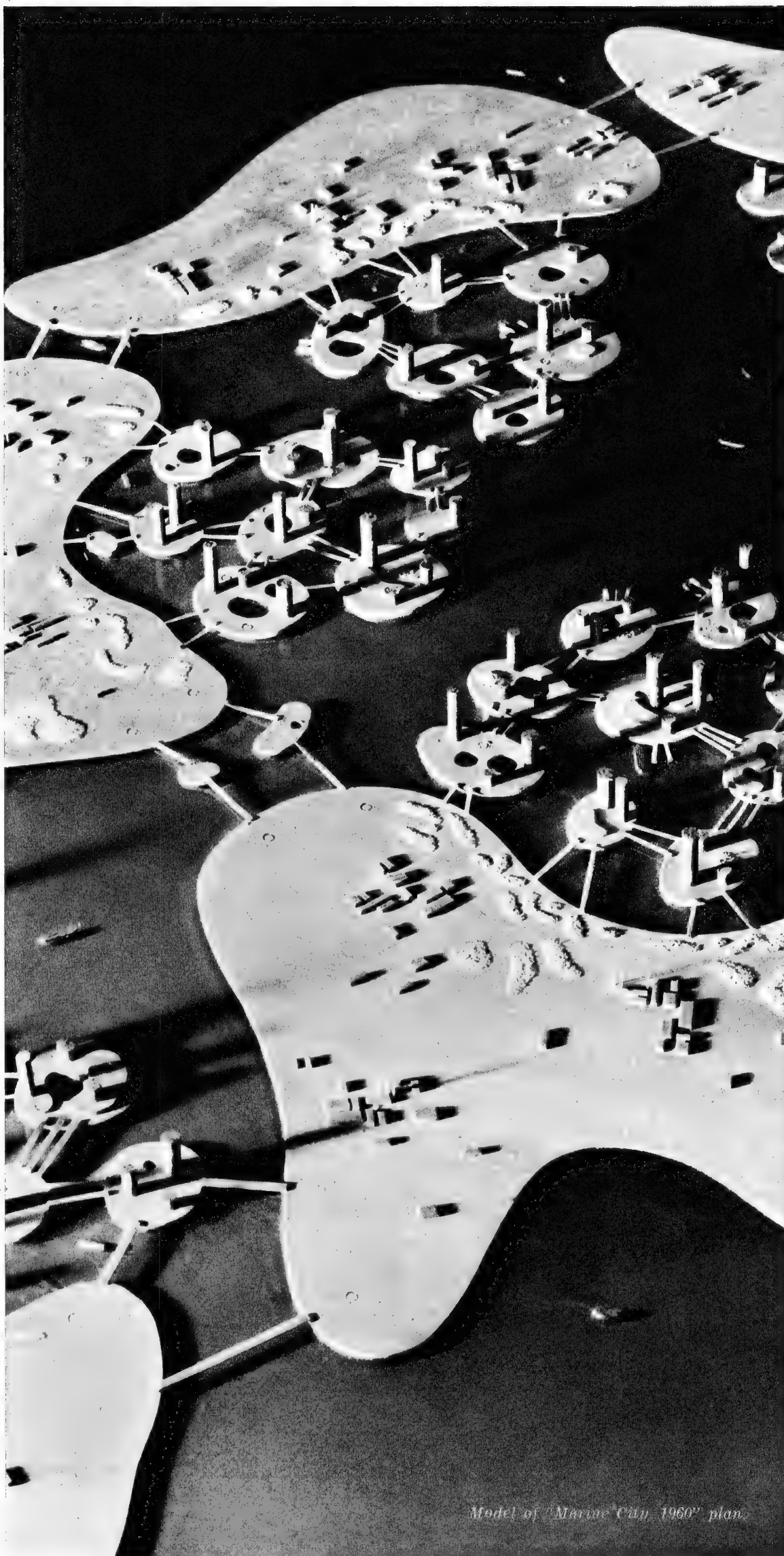
This drastic plan was aimed at eliminating the present contradictions facing large cities. A large number of people today are commuting daily to the center of the city from suburban districts, but the more the city expands and its industries grow larger, the more people will be required to commute to the city, resulting in not only increasing traffic congestion but also causing great inconvenience to the commuters.

The conceptions of a city center and the suburbs today must be replaced by the idea of several city functions and residential areas. The functions of a city (politics, economy, culture, etc.) can be performed most efficiently by changing the structure of the city to one that is most suited to carry out such functions.

The structure of a residential district must be transformed to one which is most appropriate for a comfortable living environment. It has become clear through our studies that structural reorganization is necessary to create a new order that will firmly connect these two integral parts of an urban society. The functions of a city are subject to change but the residential district generally does not change much. The relation between these two sectors of a city can be likened to the "omoya" and the "geya" of a Japanese house. I believe that the principal problem of a city lies in the residential district.

From this point of view, I believe that Tokyo has been excessively centered on its functions as a city. If I should give a reply to the question: "How should Tokyo be in the future," I would say without hesitation that the first thing to do is to secure large residential districts.

Residential districts in Tokyo are lagging gravely behind those of foreign countries as clearly evident by the facts that the sewage dissemination rate is only 22 per cent, the road area only 9.6 per cent of the entire area of Tokyo and the area of parks and green belts in the city is only 0.63 square meters per citizen.



Model of "Marine City, 1960" plan

Pear City Plan

The "Pear City Plan, 1965" is a concrete proposal for the development of a residential district on the Tama Hills in the western suburbs of Tokyo during a period of 20 years and named the "Pear City Plan" because the region is renowned for its pear orchards. The developer of the residential districts is a group of companies operating electric train lines and the plan calls for the establishment of a residential city with a population of half a million.

The development plan is divided into three networks—"green," "shopping" and "transportation." It calls for the construction of numerous city bases at the nodes of the three networks in line with the construction program and gradually improving the city environment of the residential district. This is called the channel-type development formula.

The "green" network is composed of tree-lined streets which connect parks, green belts, plazas, children's playgrounds, schools and kindergartens. Roads to be used exclusively for pedestrians will be constructed in the residential district and trees planted on both sides. With regard to the "shopping" network, shops, recreation and amusement facilities will be constructed for the convenience of the residents. With regard to the "transportation" network, there is little need of explaining it here because a large number of cities in the country have already solved this problem in their own ways in various forms.

City bases will be composed of buildings housing residential quarters, shopping centers and public facilities but the scale of the buildings will differ. The largest buildings will be a 100-story structures to be constructed in the center of the Pear City, while the smallest will be a group called cross points which will be built along crossroads.

Aside from the networks and the city bases, the remaining residential districts will be all left free for the construction of homes.

Metamorphosis of Tokyo

When designing a city, it is necessary to do extensive research on actual cities. One of the lessons learned by this plan from existing cities is the necessity of incorporating the idea of leaving land for the construction of homes in the development plan.

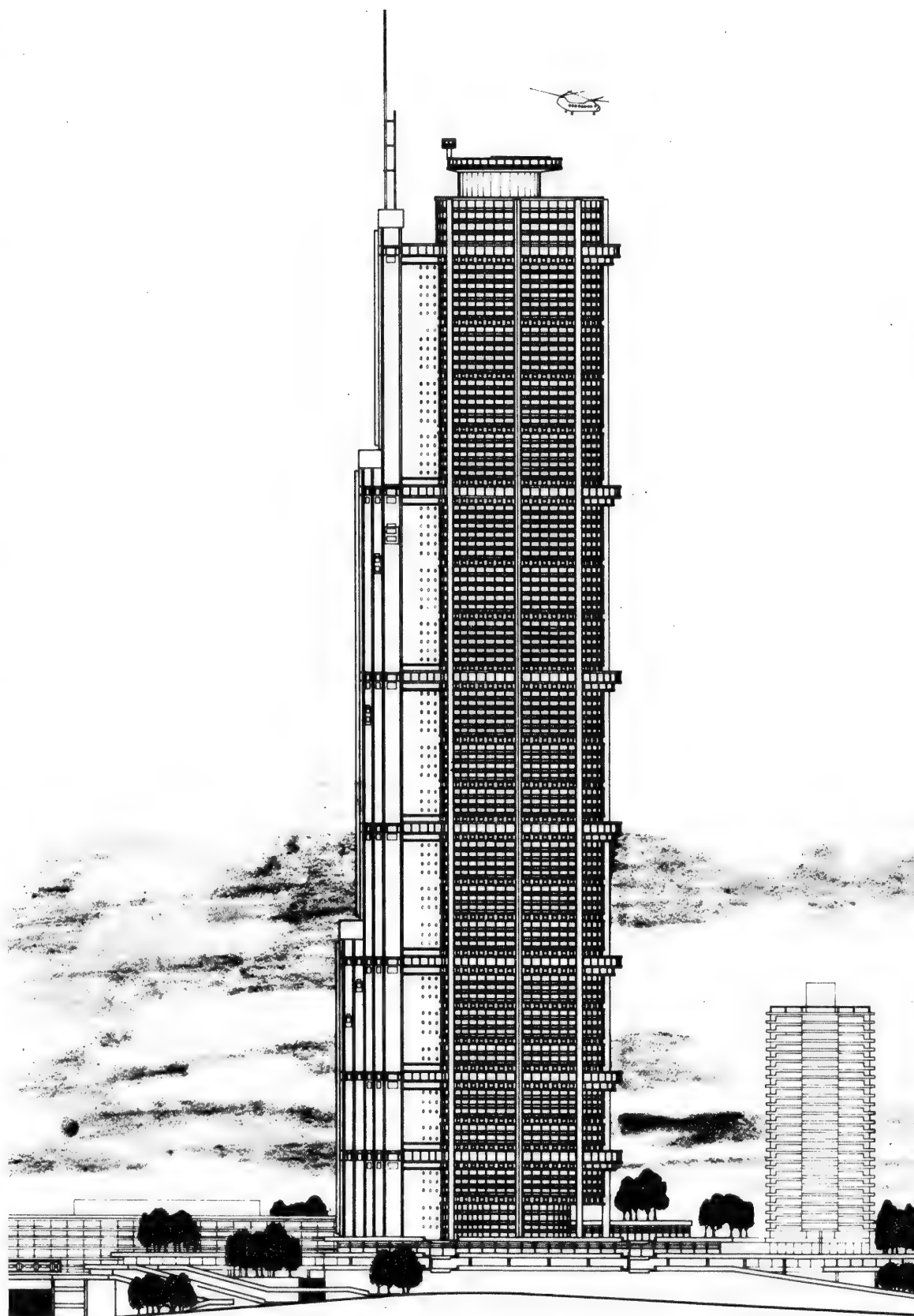
It is quite frequent that a plan may become ambiguous and does not incorporate numerous important factors in everyday life. A plan alone is not sufficient to create a city fit for the vigorous life of the people, not to speak of one which expects to expand.

A metabolic city design will provide a spacious road for the inhabitants of the city to live freely and comfortably as they wish and contribute immensely to the progress of society.

The most important objective of city planning is of course how to develop a residential district most suited for the daily life of the inhabitants. But this objective cannot be obtained merely through interior plans of such residential district. It goes without saying that it is necessary to establish intimate relations and order between the residential districts and the numerous functions of the city.

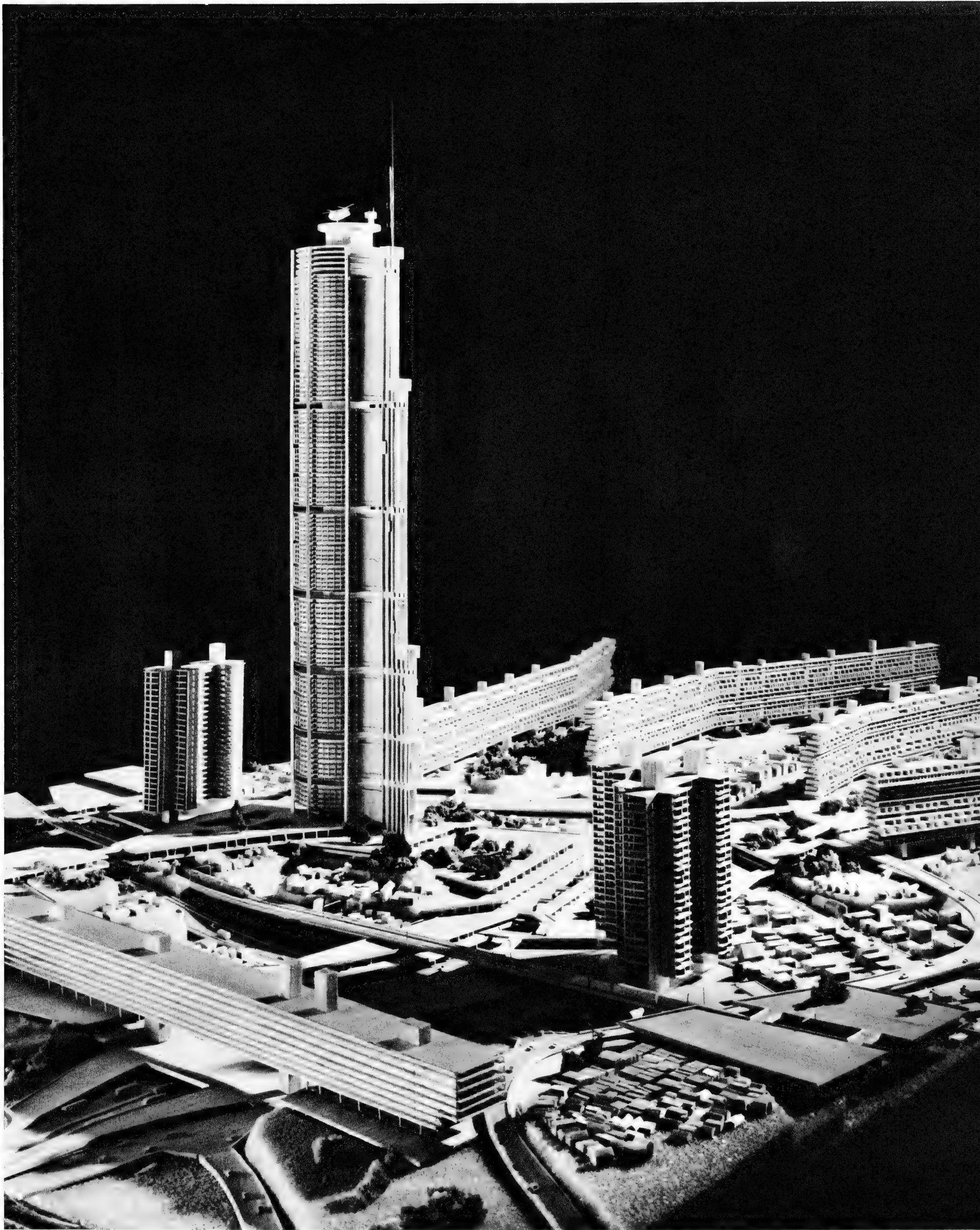
Up to the present, city planning techniques have been excessively centered on the problems of one particular city. However, reality is considerably more fluid and the organic changes are extreme.

It would be impossible to understand an expanding city if one does not fully grasp the changing aspects of the functions of a city which inevitably necessitate the establishment of residential districts. These are problems common to modern cities the world over. This also applies to the case of Tokyo and its structural reorganization must be one that will make it possible for it to expand further. In other words, the reorganization of Tokyo means the disappearance of the present city. This is because Tokyo, as a forerunner of a future civilization, will have to undergo a complete metamorphosis.



Model and drawing of "Pear City, 1965" plan. This plan was the Kikutake's first concrete proposal for the development of a residential city at a specific district.

Photos by Osamu Murai



BEST OF JAPAN

The Tea Ceremony And Its Essence

By TOKUJI HAYAKAWA



Tokuji Hayakawa, 73, is President of the Hayakawa Electric Co. and Director of the Osaka Industrial Association. He is the founder of the Hayakawa Fukushi (welfare) Kaikan in Osaka who has contributed much towards social welfare services as the leader of the Handicapped Employment Campaign and Chairman of the Council of the Education for the Handicapped. He was awarded the Third Order of the Sacred Treasure in 1965.

One of Japan's most representative and traditional arts of living, the "tea ceremony" is performed in a tiny room called the *chashitsu* (tea room) which is housed in a tiny but elegant structure. The entrance to this room, which is called the *nijiriguchi*, is so small and narrow as to permit the entrance of only one guest at a time.

The originator of the tea ceremony was a man named Sen no Rikyu who lived some 400 years ago, and it was near the end of the so-called "Age of Civil Wars" that he perfected this ceremony into a virtual art. Henceforth, the tea ceremony was adopted by the warrior caste of the period as a refined and elegant hobby.

The atmosphere in the tiny tea room, where the warriors sat facing each other and practising this ceremony, must have presented a most delicate and refined atmosphere. Imagine two warriors, fighting each other on the battlefield only yesterday, now facing each other serenely in the tiny tea room as host and invited guest, and sipping tea as if intimate friends. There were occasions at a tea ceremony where the master of the house

played host to a guest, who might in the future take his life in battle.

There were certain rules of etiquette which had to be observed at a tea ceremony. The guest, not to mention the host, was attired in formal dress without sword and other weapons.

The hearts and minds of the participants in the tea ceremony must be pure of any obstacles which might obstruct the free interchange of thoughts and feelings between the host and guest. In other words, the supreme manner to be taken at a tea ceremony is to relax completely and enjoy the atmosphere to the fullest extent. Because of these restrictions, the utmost consideration for each other must be paid by the participants in a tea ceremony. Consequently, a tea ceremony, to the warrior, had a deep significance quite remote from the battlefield.

The narrowness of the *nijiriguchi* entrance to the tea room also has a meaning. Some consider that the entrance was made purposely narrow so that only one person could enter the room at a time. Another opinion has it that anyone wearing a long sword could not pass through the entrance with the weapon but was compelled to leave it outside. In other words, the entrance was made deliberately narrow so that no armed person could enter the tea room.

The founder of the tea ceremony, Rikyu, expressed the ultimate essence of the art in four Chinese characters—*Wa, Kei, Sei* and *Jaku*. Roughly translated, these mean harmony, respect, silence and solitude. In order to fully enjoy the mood expressed in these four words, various technical considerations as well as dialogues have been prepared. There is probably no other hobby as the tea ceremony which requires such refined techniques.

A spirit of moderation and rationality permeates the various and numerous manners and etiquettes that must be observed in a tea ceremony. The manner of conducting a tea ceremony is also most efficient and imbued with the spirit of economy. This spirit is apparent in the silent and serene movements of the participants and also gives them a feeling of peace and safety enabling them to sip their tea in a relaxed mood and not only appreciate the beauty of the utensils used but also to create numerous conversational themes appropriate to the occasion.

It is easy to understand that the tea ceremony provided the best occasion for mutual trust during the period of civil wars when father and son were often forced to fight each other as enemies. They were really earnest in observing each other's personalities and took great pains to perfect their techniques and create a state of mind at the tea ceremony to discover what effect their movements had on others.

Even in the modern tea ceremony, the essence of the art as expressed by Rikyu's words, harmony, respect, silence and solitude, is still very real and to be taken seriously.

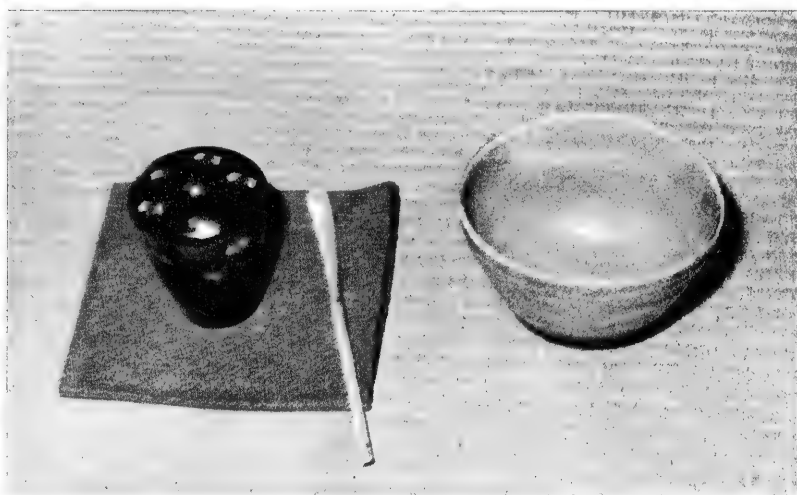
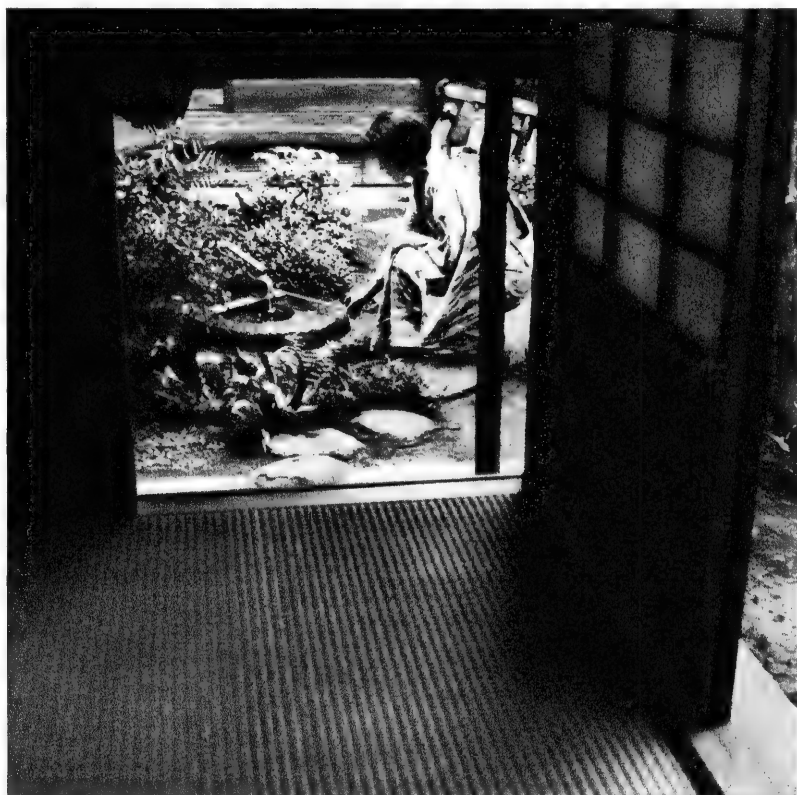
I have spent more than 30 years of my life in the study and actual practice of the tea ceremony and have learned much through this experience. Once I was a rude and unmannerly young man, but since making the tea ceremony my hobby, I have become more reserved and through the various movements and etiquette required have also come to respect my colleagues and become imbued with the spirit of economy. The spirit of respect engendered in my soul by the tea ceremony has also made me more public-spirited.

My supreme object in practising tea ceremony is to develop my skill to a stage where unnaturalness in my movements and actions are entirely eliminated and my every movement and action becomes extremely natural and beautiful. By realizing this objective, I believe that I will come closer to the essence of the tea ceremony as practised by the warriors of old and also approach the serene state of mind which they were able to achieve.

I believe that the tea ceremony and its essence are the Best of Japan.



The "nijiriguchi" is so small and narrow that you have to bend to enter. The footwear of the host is placed to the left of the footstone and that of visitors to the right.



Above: Mr. Hayakawa performing the tea ceremony. Middle: The "nijiriguchi" from inside the tea room. Below: The cup is Mr. Hayakawa's favorite named "Shinobigoto" which was made and prized by his deceased wife. The case on the cloth called "fukusa" contains powdered tea. The spoon is called "chashaku."

Kyoto's International Conference Hall

Kyoto, the ancient capital of Japan and a treasure house of traditional cultural assets has a new attraction.

This is the recently opened Kyoto International Conference Hall, which has Mt. Hiei, the age-old Buddhist Sanctuary, in the background and the Takaragaike (Treasure Pond) in the foreground.

Constructed at a cost of \$11 million and completed after three and a half years, the hall is on the level of such world famous auditoriums as the United Nations Building in New York and the Palais de Nations at Geneva in the magnificence of both its exterior and interior as well as the individuality of its architecture.

The building of ferro-concrete is of six stories with one basement floor and has a total floor space of 27,000 square meters. The main conference room's ceiling extends from the first to the fourth floor. There are 2,000 seats in the main conference room including those for chairmen, delegates, observers and reporters. A six-language simultaneous interpreting system has been installed as well as facilities for the showing of television and motion pictures.

There are five other small and medium-sized conference rooms also equipped with simultaneous interpreting systems, as well as 30 rooms for delegates, a room for the chairman, a drawing room, a printing room and a



The main conference hall has a seating capacity for 2,000 delegates and 1,200 observers and reporters. The main ornament attached to the ceiling measures 17 meters in diameter.

reception hall. Every facility is available for the holding of international conferences of any scale and type.

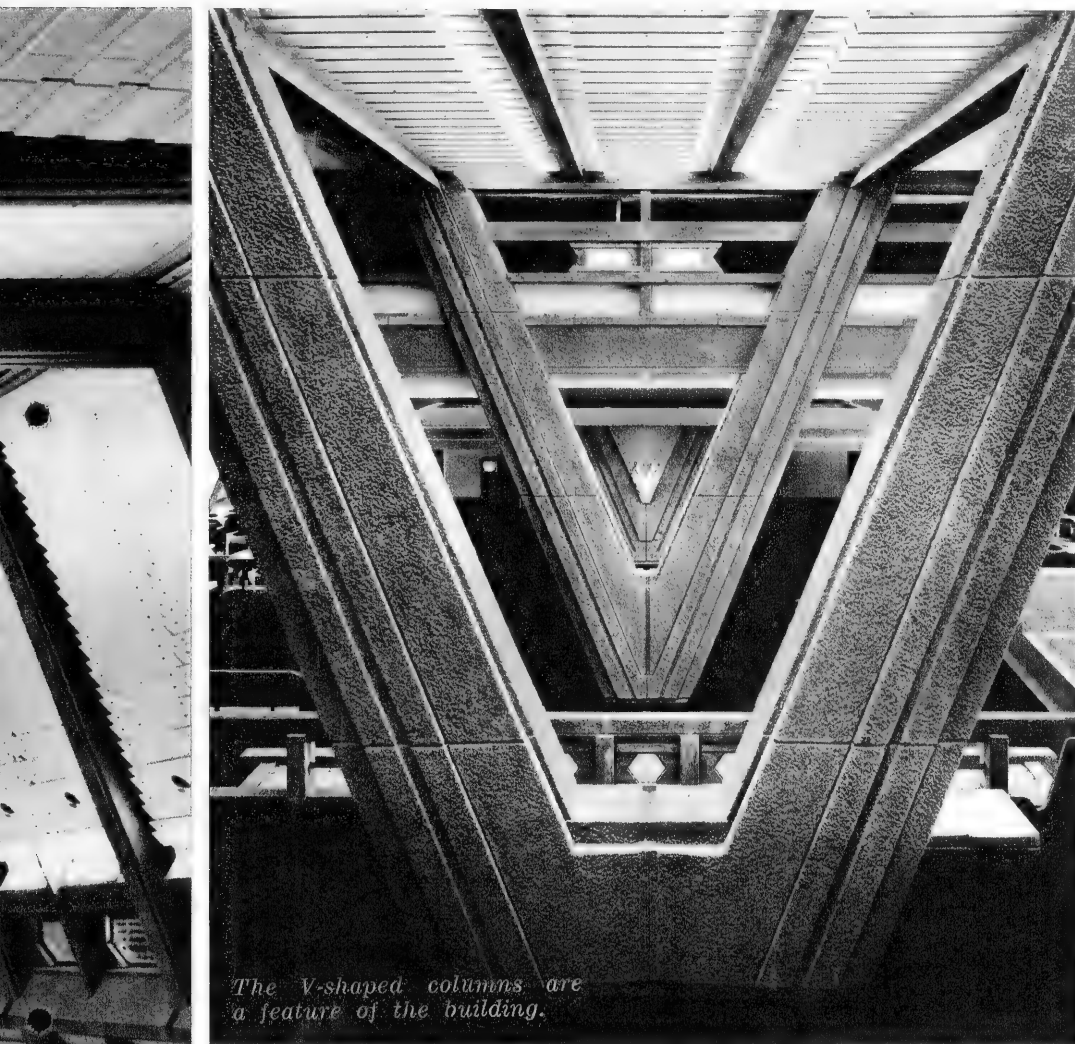
The building is constructed on a combination of a V and an inverted V-type structures and composed of a trapezoidal sectional shape and an inverted trapezoidal section with space between. The external appearance of the building is reminiscent of the so-called *Gassho-zukuri*, a traditional type of Japanese architecture and combines the grace of traditional Japanese and the functional beauty and efficiency of modern architectural forms, and considered one of the finest examples of modern Japanese architecture.

The architect Sachio Otani, is one of

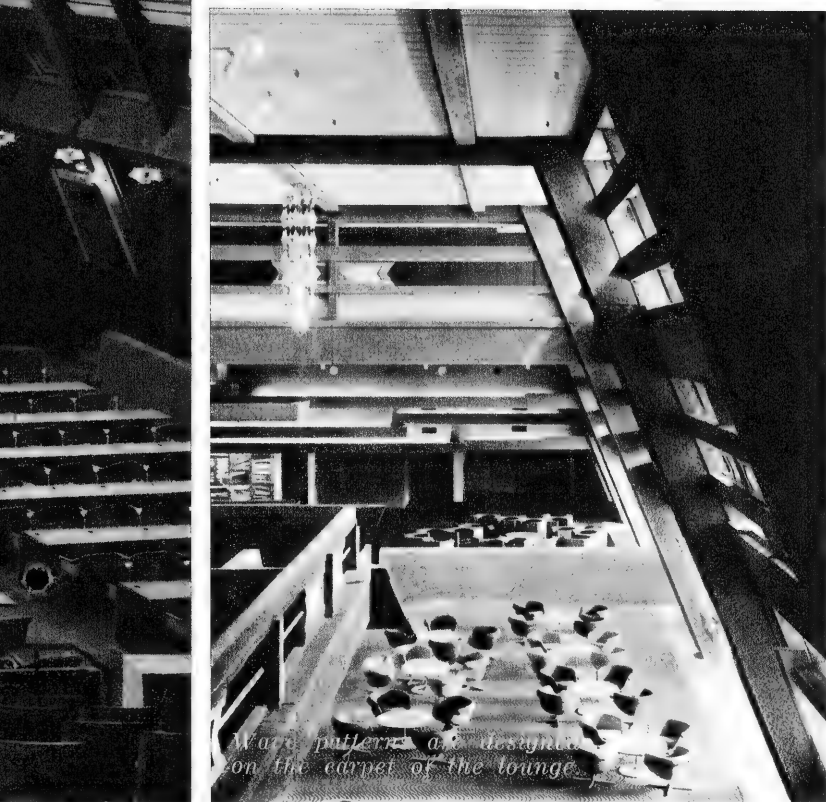
Japan's finest who was selected to design the building after winning a contest in which Japan's most prominent architects took part. The construction of the building was undertaken by the Taisei Construction Co.

On designing the building Otani has the following to say: "In the approach to the design of this hall, it was the proper thing for me to aspire after the sufficiency of its function as a place for international meetings, but, furthermore, I attempted to find a solution of the problem in my own way to create a new mode of modern Japanese architecture, as one of the fruits of the cultural interchange between Japan and Western countries.

"The trapezoidal sectional shape is the in-



The V-shaped columns are a feature of the building.



Wave pattern designed on the carpet of the lounge.

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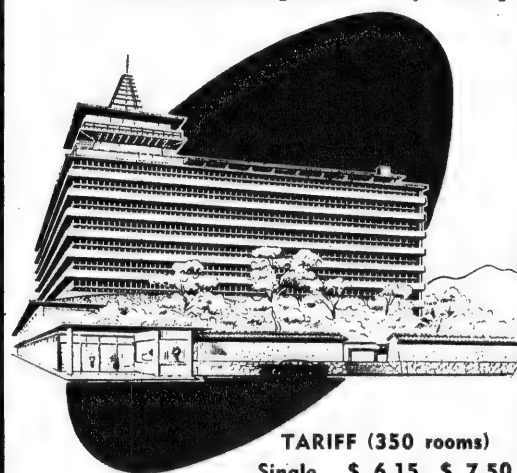
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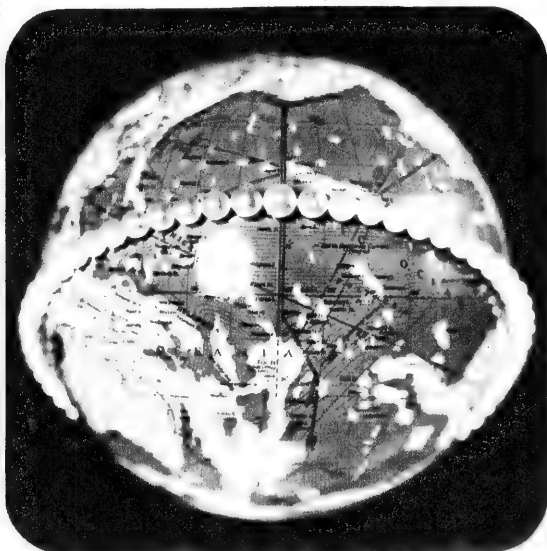
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evitable consequence of studying how to make the best use of a conference room, but it is descended from one of the oldest structural forms in Japanese architecture, the so-called *Gassho-zukuri* (a structure with one principal rafter). Besides, the inverted-trapezoidal sectional shape is also derived from another style of Japanese architecture (a style with long eaves and wide openings) contrived by our predecessors through the long life in close relationship with the natural features of Japan.

"I am firmly convinced that there is no contradiction between an ideal of carrying on and developing our tradition and an act of

organizing an architecture which may suffice for the requirements of a conference hall. I dare swear that my design for the building converges on this point."

The international hall is only 20 minutes by car from Kyoto Station and about an hour from Osaka International Airport via the Meishin Expressway. The building is managed by a foundation called the Kyoto International Conference Hall.

Applications for the use of the hall are already pouring in including the 21st Junior Chamber International World Congress which will be held in November attended by 1,500 representatives from 82 countries.



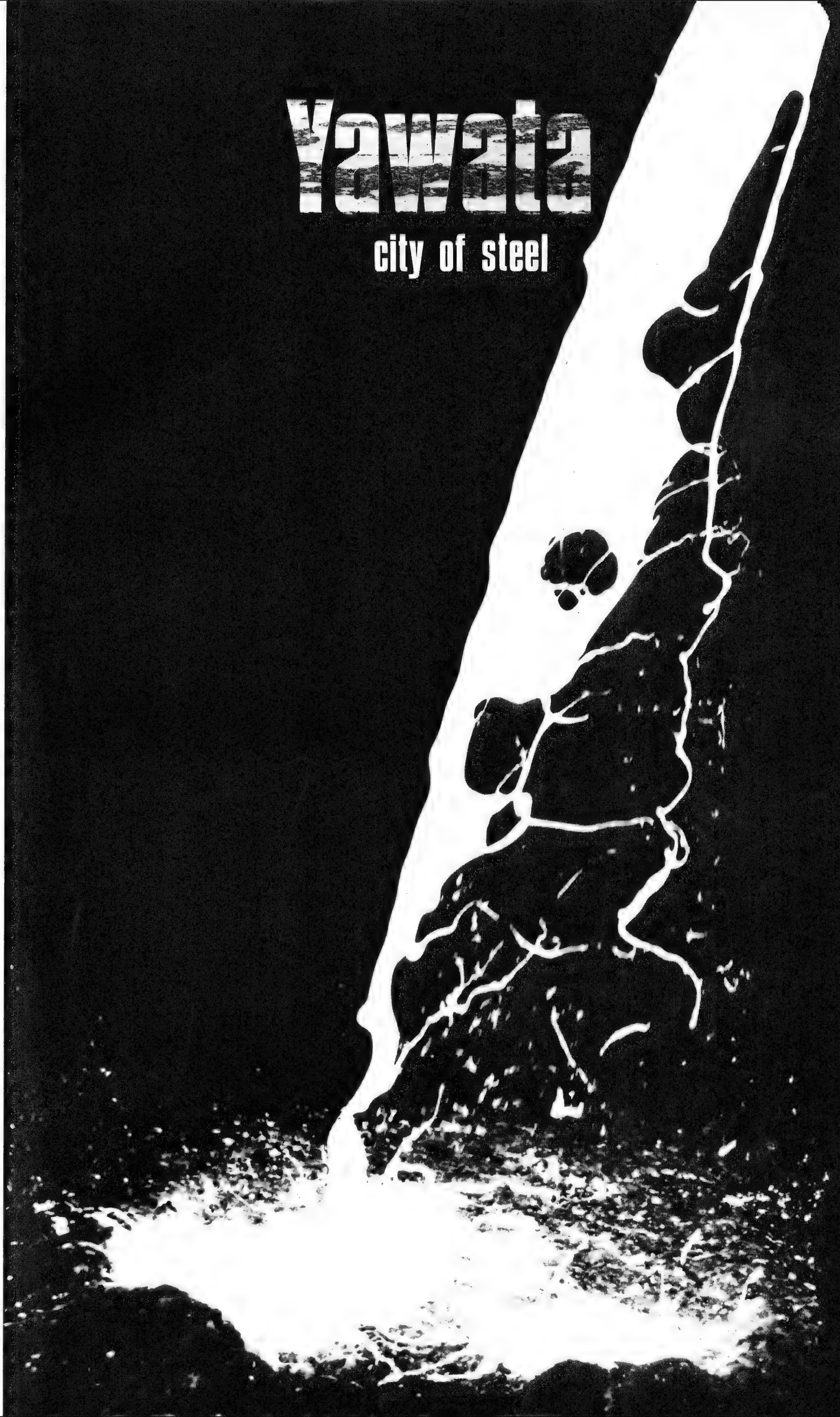
The entrance hall of a Gassho-zukuri style, one of the ancient Japanese architectural structures.



The Conference Hall viewed from Takaragaike Pond.

Yawata

city of steel



Yawata, City of Steel

Japan is the third largest steel producing country in the world and the center of this industry is at Yawata in the northern part of Kyushu, the main southern island.

A visit to this steel center is an interesting experience and as soon as the train emerges from the long undersea tunnel connecting Shimonoseki in Honshu with Moji in Kyushu, the first sights to meet the eye are the massive groups of factories and row upon row of towering chimneys belching smoke of variegated colors. For the train is entering the "Northern Kyushu Industrial Belt," one

of Japan's most representative industrial districts. The dense smoke pouring out of hundreds of towering smoke stacks envelops the surrounding mountains in an ashen gray color.

Finally the train comes to a stop at Yawata, the city of steel and the heart of this industrial belt where the smoke stacks surrounding the station seem to get taller and more massive than ever and the furnaces soar up into the sky to make one feel quite puny.

But the ashen gray atmosphere hangs low over the steel town, creating a melancholy mood and, as one leaves the train and steps on to the platform, the first impression can

by no means be said to be pleasant. The air smells of smoke and steel, and the people on the streets seem to be shabbily dressed.

This impression, however, is only temporary and is replaced by a feeling of awe and amazement the moment one steps into a steel mill.

With the first experience of the powerful energy of a steel mill and a walk through the spacious plant amid the pungent smell of molten iron, or as one views the tense expressions on the faces of the workers in the mill, the former unpleasant impression at the station disappears and is replaced by a feeling of admiration and even awe.



For Yawata, the city of steel, gives one an impression of the vast energy of heavy industry, particularly the colossal strength of Japan's iron and steel industry as well as the diligence and industry of the workers who are the pillars supporting this booming steel industry.

Third Largest Steel Industry in the World

In order to understand fully the power and capacity of the giant steel complex in Yawata, it is first necessary to take a look at the present iron and steel industry of this country.

Japan today is the third largest steel producing country in the world after the United States and the Soviet Union and also the world's largest exporter of steel products.

Until 1958, Japan ranked as the sixth largest steel manufacturer after the United States, the Soviet Union, West Germany, Britain and France. However, in 1959, Japan overtook France to become the fifth largest producer, in 1961, overtook Britain, and in 1964, finally passed West Germany to become the world's third largest steel producer.

The Japanese iron and steel industry was dealt a mortal blow as a result of the nation's defeat in World War II. When the war

ended, Japanese steel production facilities and equipment were at least 20 years behind those of the United States and European countries.

How then, was it possible for Japan to boost her steel production to its present position in such a brief period? Various reasons may be given but the chief factor which enabled the industry to develop and expand so rapidly after the war was the implementation of active programs by steel circles for the modernization of facilities and equipment, the induction of new technologies from advanced countries and the construction of new steel mills.



The gigantic blast furnaces (left and middle) and the Wakato Suspension Bridge (right) are the two major symbols of the city of steel which can be seen from all parts of Yawata.

These modernization programs were carried out at a time when the Japanese economy was growing at a rapid rate and demand for steel products were far in excess of supply.

The Japanese steel industry completed three gigantic five-year modernization plans, the first initiated in 1951, the second in 1956 and the third in 1961. The amount of investments poured into the three programs reached the astronomical figure of ¥1,600,000 million. As a result, practically all of the steel mills in Japan were equipped with the most modern facilities and a large number of through-process steel mills capable of producing more than 3 million tons of crude

steel a year were newly constructed. These through-process steel mills are capable of production in one straight process from the making of pig iron from ores to steel material.

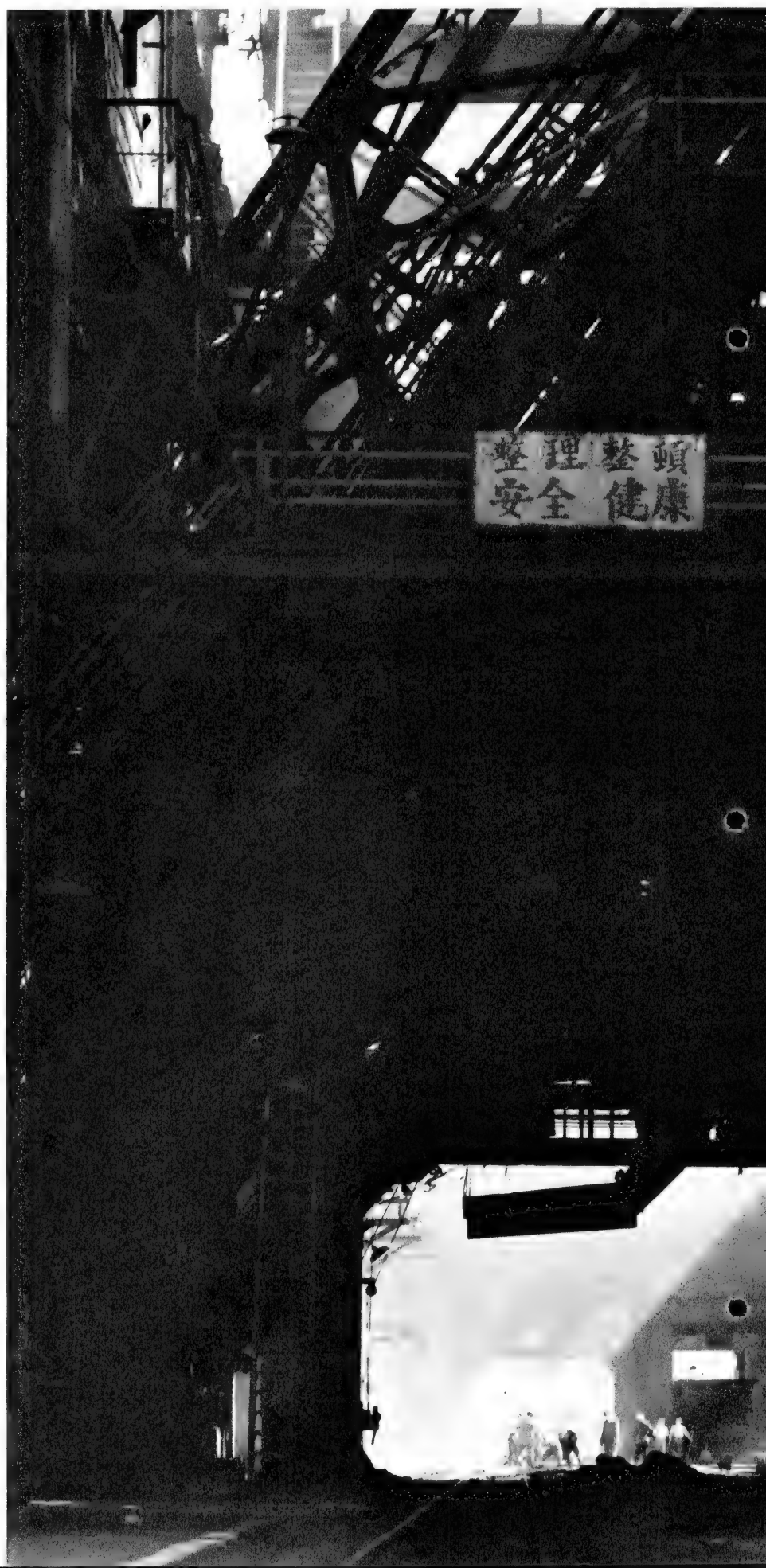
With the completion of the three modernization programs, the Japanese steel industry possessed the most modern equipment and facilities in the world. As one example, let us take a blast furnace, which is the symbol of a steel mill. The output of pig iron by Japanese blast furnaces is among the highest in the world. Japan is also the second largest user of oxygen converters in the world after the United States. The oxygen converter is the most modern facility in the steel-making

division of a mill where iron is made into steel. Japan also possesses the second largest number of strip mills, the most advanced and modern facility in the rolling division of a steel mill, after the United States.

The geographical locations of Japanese steel mills are more favorable than their counterparts in other steel-producing countries. Practically all are located in littoral districts because Japan has to import virtually all of her raw material for steel-making purposes as iron ore deposits in this country are almost nil. In the case of steel mills in other countries, the majority have been constructed inland near iron ore deposits.



Left: At the gate of the Tobata Works which is so enormous that buses are employed for transportation among the various plants. Middle: An ashen gray atmosphere hangs over the plant. Right: Part of a blast furnace. In foreground is a heap of iron ore.



Recently, however, with the decrease of iron ore deposits in foreign countries, there is an increasing necessity for them to depend more on imports of raw materials. In this case, it is apparent that steel mills located inland are in a more disadvantageous position than those located near ports and harbors. The advent in recent years of mammoth ore carriers has also contributed to the favorable position of steel mills located in littoral districts.

On the basis of these modern facilities which are among the highest in the world, coupled with a labor force whose technological level is also among the best as well as

the advantageous geographical position of Japanese steel mills, the iron and steel industry of Japan has witnessed a tremendous development and expansion not seen elsewhere.

Steel products manufactured in Japan today are reputed to be of the best quality and more reasonable in price than those produced by other countries. Consequently, exports of steel products have witnessed an explosive increase. Last year, more than 10 million tons of crude steel, or one fourth of the total Japanese crude steel production, were exported to various countries. So it goes without saying that the value of steel exports is

highest among all Japanese exports.

A couple of years ago, the phenomenal expansion of the Japanese iron and steel industry was viewed abroad as simply "fantastic," and today, many foreign countries consider it a threat to their own industries.



Biggest in the Orient

The leading role in the epochal development of the Japanese iron and steel industry was played by Yawata, the steel city.

Here is located Yawata Works of the Yawata Iron & Steel Co., Ltd., the nation's leading steel producer. This Works consists of two giant mills, the Yawata and Tobata Area Works. Both are the most modern through-process steel mills with wharves where ore carriers of more than 50,000 tons can discharge their cargoes.

These works face each other across a strip of water and are connected by the great

"Wakato Suspension Bridge" which, together with the imposing blast furnaces of the two mills, is symbolic of the Northern Kyushu Industrial Belt. The Yawata Area Works is representative of the history of steel-making in Japan while the Tobata Area Works is a modern steel mill constructed since the war.

The two mills, together, constitute the largest steel complex in the Orient. Surrounding the blast furnaces are numerous converters, steel-making and rolling plants each about one kilometer in length. This area is indeed so vast that one must take a car to go from one plant to another.

The first furnace at Yawata started opera-



*Above: Seven to eight streams of molten pig iron flow out of a single furnace each day.
Below: Control room of a strip mill.*



tions more than 60 years ago. During the Meiji Era, several small-sized steel mills were constructed by private companies in various parts of the country, but in 1896, the Government decided to construct a giant state-operated steel mill in line with its policy of developing the industrial strength of Japan and increasing its military forces, and selected Yawata as the site for the steel mill.

At that time, Yawata was a small farming and fishing village with a population of only a few thousand, but it was situated on the coast of Dokai Bay, to provide an excellent harbor, and there were large and rich coal fields in the hinterland.

Construction work began the following year in 1897 and the first furnace was completed and started operating in 1901, with a capacity for 90,000 tons of crude steel a year. Since then Yawata has played a leading role not only in pacing the advance of capitalism in Japan but has remained the center of the nation's iron and steel industry.

In 1934, this Government-operated steel works merged with private steel companies and took on the new name of "Japan Iron & Steel Co., Ltd." and in parallel with the rising power of Japan, the volume of production increased conspicuously until the outbreak of World War II.

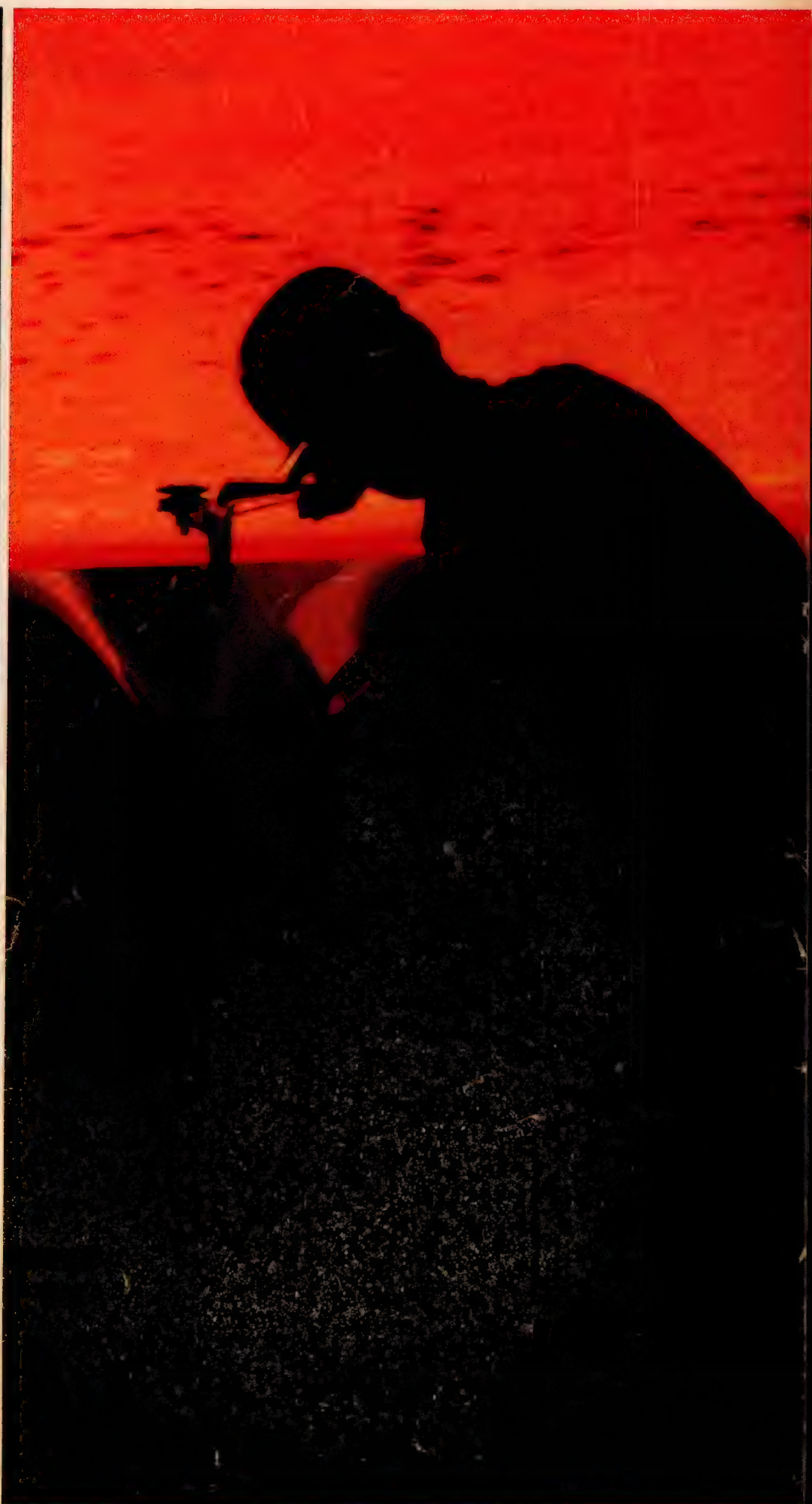
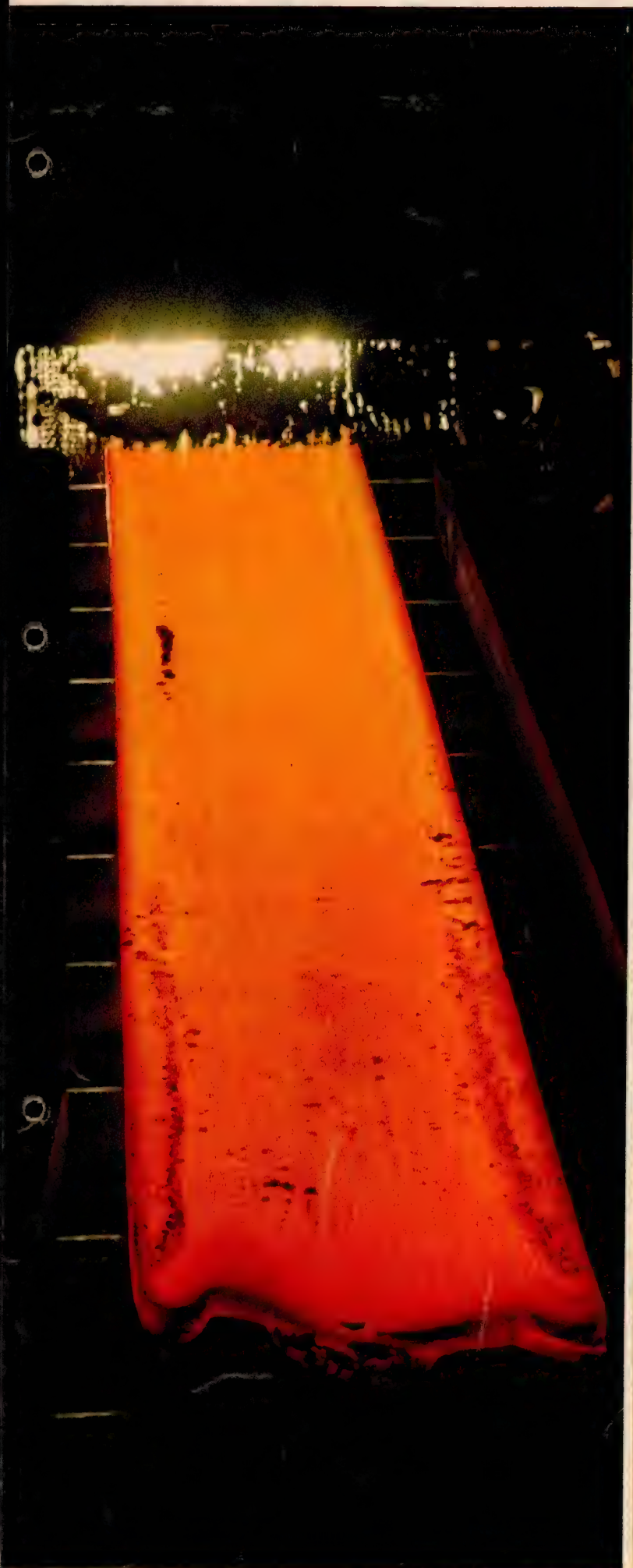
After the war, in 1950, the Law for the Elimination of Excessive Concentration of Economic Power (Economic Decentralization Law), was applied to Japan Iron & Steel and the company was split up into four privately-operated steel firms, including the Yawata Iron & Steel Co., Ltd., and the Fuji Iron and Steel Co., Ltd., Yawata's biggest rival, with the former taking over operations of the Yawata Works.



When the small mouth at the bottom of the furnace is opened, the red-hot molten pig iron gushes forth like lava. A worker put it this way: "The birth of iron is like the birth of a baby. There are times when the pig iron doesn't come out easily, just like a difficult childbirth." When the pig iron gushes out of the mouth in an endless red-hot stream, the workers look relieved.



Left: Blast furnaces at the Tobata Works. These huge furnaces are capable of an output of more than 2,000 tons of pig iron per day. The height of one of the furnaces is more than 30 meters. The pipe in the foreground collects gas from which numerous types of chemical products are manufactured. Right: Higashida blast furnace plant at the Yawata Works.



Left: The pig iron produced in the blast furnaces becomes steel at the mill, after which it goes by conveyer to the rolling plant to be made into steel products. The red-hot steel ingots are rolled between two fast-revolving rollers and converted into slabs of specified thicknesses. Right: The products are being measured for thickness at the heavy plate mill.

Kumakichi Tanaka

With its long history, there are numerous employees of Yawata Iron & Steel who have spent their whole lives working for the company. One of the most famous is Kumakichi Tanaka.

Visiting Mr. Tanaka at the subcenter of the Kukioka Blast Furnace Plant in the Yawata Area Works, one is surprised to find that his name card is double the size of an ordinary one and in addition to his name, it gives his age (95 years) and the fact that he has been with the company for no less than 65 years.

Tanaka was furnaceman when the first

furnace was installed at Yawata and since then has not changed from this work. And because of his long service and loyalty, the company made him a life-time employee. (Normally, workers are retired at the age of 55). Tanaka doesn't do any particular work at present but he never misses a day away from the plant. This old man is certainly a "human national treasure" of whom Yawata Iron & Steel is rightly proud.

On visiting the general affairs department of the company, one is quite astonished to see a register of the names of families of employees who had worked for the company for two and even three generations. With names of father and son, or grandfather,

father and son who had worked for the company the book indicates the intimate relation between the company and the people living in Yawata. Such long service of families is indeed rarely found in other industries.

Yawata's Privileged Workers

There are more than 36,000 persons on the pay roll of the Yawata Works, and if the families of the employees as well as those of affiliated companies are taken into consideration, the majority of the 360,000 population of Yawata—strictly speaking, Yawata Ward of Kitakyushu City—are connected directly or indirectly with the gigantic steel complex.



Strolling through Yawata Ward, one finds rows and rows of company-financed homes concentrated in large housing areas. Most are four-storied ferro-concrete buildings in which one family has an average of three rooms with a dining-room kitchen. Aside from these family residences, there are numerous other housing facilities provided by the company, including dormitories for young bachelors, fine homes for senior executives with beautiful gardens, many detached homes for company employees and apartment houses for newly-married couples.

One 10-storied apartment house for newly-weds accommodates approximately 100 couples who have just married. Regulations, how-

ever, call for the couples to vacate their rooms after one year to make way for succeeding newly-weds.

The employees of the company receive wages on a considerably higher level than those of other industries. Statistics show that workers in the iron and steel industry earn the highest wages among those of all other industries. Furthermore they live in company houses the rentals for which are less than one-fourth the average and are able to purchase food and other daily necessities at the company-operated super market at prices far below standard market prices. They also receive medical treatment when they become ill or are injured practically free of charge at



Left: Mr. Tanaka at the Kukioka Blast Furnace Plant, a "living treasure" of the city of steel. Right: Ten-storied apartment house for newly-wed Yawata workers.

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company-operated clinics. Therefore, because of all these benefits, the employees are devoted to their company and consequently strive to work as hard as possible.

Recreational and sports facilities are also located in the suburbs of Yawata, including a baseball stadium, track and field stadium, a swimming pool and a gymnasium.

Work in the steel mills is not so strenuous as in the past because numerous automation systems are employed. However, the fact still remains that a steel worker's life is far harder and dangerous than that of workers in light industries. To mitigate such strenuous work and risks, the company places great emphasis on its employees' health by promot-

ing more sporting activities.

The various athletic teams of Yawata are some of the strongest in Japan and particularly in soccer, rugby, track and field and swimming. Kenji Kimihara, the winner of the Boston Marathon race last spring, is an employee of Yawata Iron & Steel and lives in a house provided by the company.

Imposing Night Scene

When night falls on Yawata, the steel city undergoes a radical change; for the ash gray atmosphere of daylight disappears and the lights from the various plants which operate

throughout the night transform the scene into a panorama of shadow speckled with flickering jewels.

Aside from the giant Yawata Iron & Steel, there are numerous other plants and factories of famous companies located in the Northern Kyushu Industrial Belt and the lights from these as well as the illuminations on the Wakato Suspension Bridge, twinkle like stars in the sky. This really fascinating night scene conveys the impression of the enormous strength of this Northern Kyushu Industrial Belt and perhaps, too, a sentimental feeling of what hopes and joys and prosperity are centered in all it symbolizes for the present and the future.



Night scene of Northern Kyushu Industrial Belt. The center is the Wakato Suspension Bridge.

National Park **ISE-SHIMA**

Birthplace of Pearls

Shima, a part of Ise-Shima National Park situated in the southern extremity of Mie Prefecture in Central Japan, is a bright and beautiful beach park and the birthplace of cultured pearls, one of Japan's most important exports.

On the mirror calm waters of Ago Bay, the scenic center of the Shima area, are numerous rafts supporting pearl oysters where fishermen and divers are busy collecting mother-of-pearls.

Shima is blessed with a mild climate, rich marine and agricultural resources and a wealth of attractions for visitors throughout the seasons. With well developed facilities for tourists and easy access from every part of Japan, Shima National Park attracts more than 5 million visitors every year.

In this park, one of the most popular but unspoiled vacationlands in Japan, we can find not only sunny and lovely scenery as well as compelling seascapes but also women pearl divers and a factory where pearls are "made."

Aerial view of Ago Bay where is renown for its cultured pearl farms and beautiful seascape. The rugged shoreline presents an ever changing view when seen from different angles.



Cultured Pearls

Pearl King Kokichi Mikimoto (1858-1954) is said to have vowed to adorn the neck and fingers of every woman in the world with pearls. Mikimoto laid his first cultured pearl bed in Shima in 1890 when he learned from Prof. Kakichi Mitsukuri of the then Tokyo Imperial University that pearl culture was possible. In 1915, after many years of strenuous efforts and research, Mikimoto finally succeeded in producing cultured pearls exactly like natural pearls to lay the foundation of the cultured pearl industry in Japan. In Ago Bay, there are about 1,000 pearl farms, which produce more than half of Japan's cultured pearls.

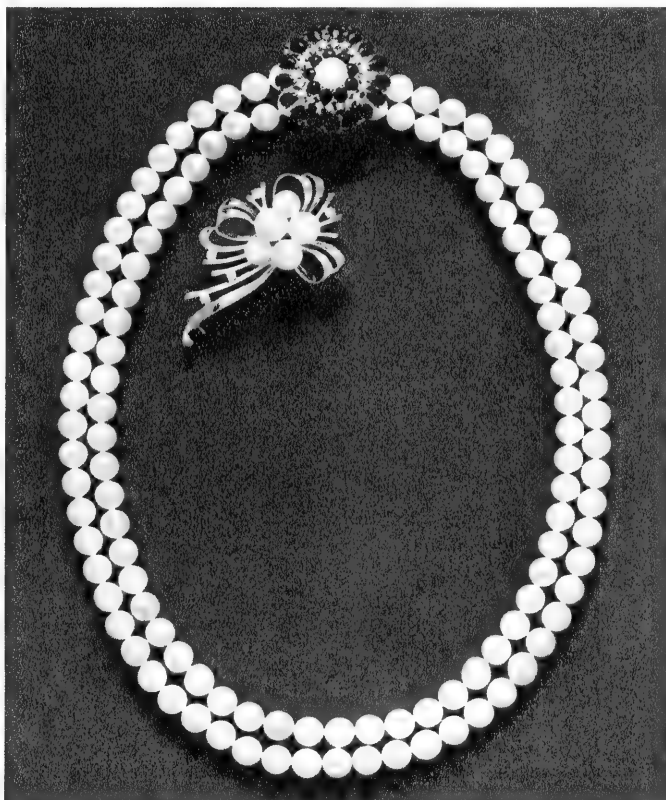
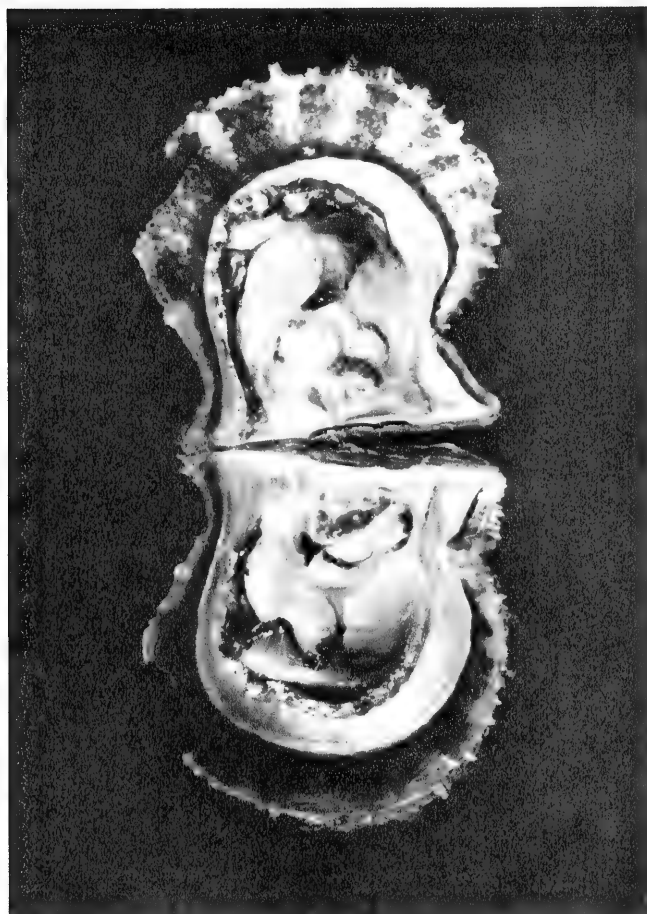
Here is a brief description of how pearls are cultured.

First, mother oysters are picked from the sea bed which after being suspended from rafts collect oysters' eggs floating in the water. When oysters are three years old, a nucleus normally made of pig-toe-shell of the Mississippi River is inserted into the body of the oyster. This requires an extremely delicate technique. The oysters are then put into wiremesh cages and hung from floating rafts for three to five years to grow the pearls. Pearls grow in size as layer upon layer of sheeny deposits collect around the nuclei. They are harvested between November and January when pearls of different sizes and colors are sorted out to make necklaces, rings and other ornaments.

A great number of pearls of inferior quality are dumped into the sea so as to protect the market. Usually, a cultivators' union strictly regulates the annual harvest.

The rays of the setting sun sparkle on the placid waters of the Bay of Ago. The pearls are cultured under the rafts. Right above: Pearl oyster. Right middle: Inserting nucleus into the body of pearl oysters. Right below: When you buy a pearl, you must check the following points; luster, color, shape and size.





Guide To Ise-Shima

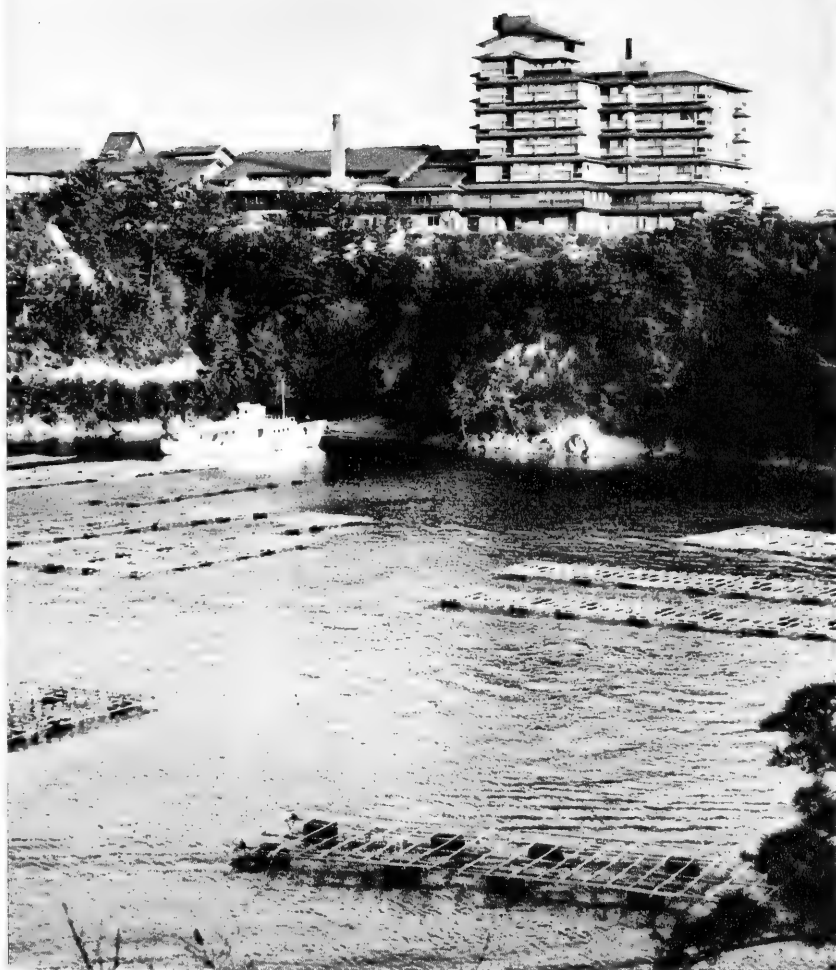
HOW TO GET THERE: From Tokyo to Nagoya; Two hours (¥5,100 1st class and ¥2,740 2nd) by superexpress of the Japanese National Railways' New Tokaido Trunk Line. From Nagoya to Uji Yamada, a gateway to Shima; One hour and 18 minutes (¥620) by specialexpress of Kinki Nippon Railways. Uji Yamada to Kashikojima, the center of Shima; One hour (¥240) by express bus. Or, 70 minutes (¥1,200) from Nagoya to Toba on a hydrofoil boat "Pearl Queen." Toba to Kashikojima; 45 minutes (¥130) by Kinki Nippon Railways' electric train.

From Kyoto to Uji Yamada; Two hours 22 minutes (¥870) by Kinki Nippon Railways' specialexpress. From Osaka to Uji Yamada; One hour 51 minutes (¥750) by specialexpress of Kinki Nippon Railways. The air conditioned "Vista Car" specialexpress of Kinki Nippon Railways is partially double decked and serves "oshibori" or wet towels, a unique service in Japanese restaurants.

WHERE TO STAY: Shima Kanko Hotel at Kashikojima, Toba Hotel International or Toba Kowaki-en Hotel at Toba which charge between ¥2,500 and ¥7,000, as well as numerous Japanese style inns, including Kimpokan, Kinkairo, Wako at Toba, Kashikojimaso, Shin-Kashikojimaso at Kashikojima.

Left: Ise-Shima Skyline, a toll road 16.3-kilometer in length threads through the 553-meter tall Mt. Asama from Uji Yamada to Toba. From this highway, one obtains a full view of Shima. Center: Kashikojima Island in the Bay of Ago. On this island is the Shima Kanko Hotel, the finest in Ise-Shima National Park. Near the hotel is the National Pearl Research Laboratory which conducts various experiments to improve the quality of pearls. Right above: A woman diver gathering ear shells. Right below: Hydrofoil boats—70 minutes from Nagoya to Toba.







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Assembly of an electron microscope. The round-shaped part below is a magnetic lens system.

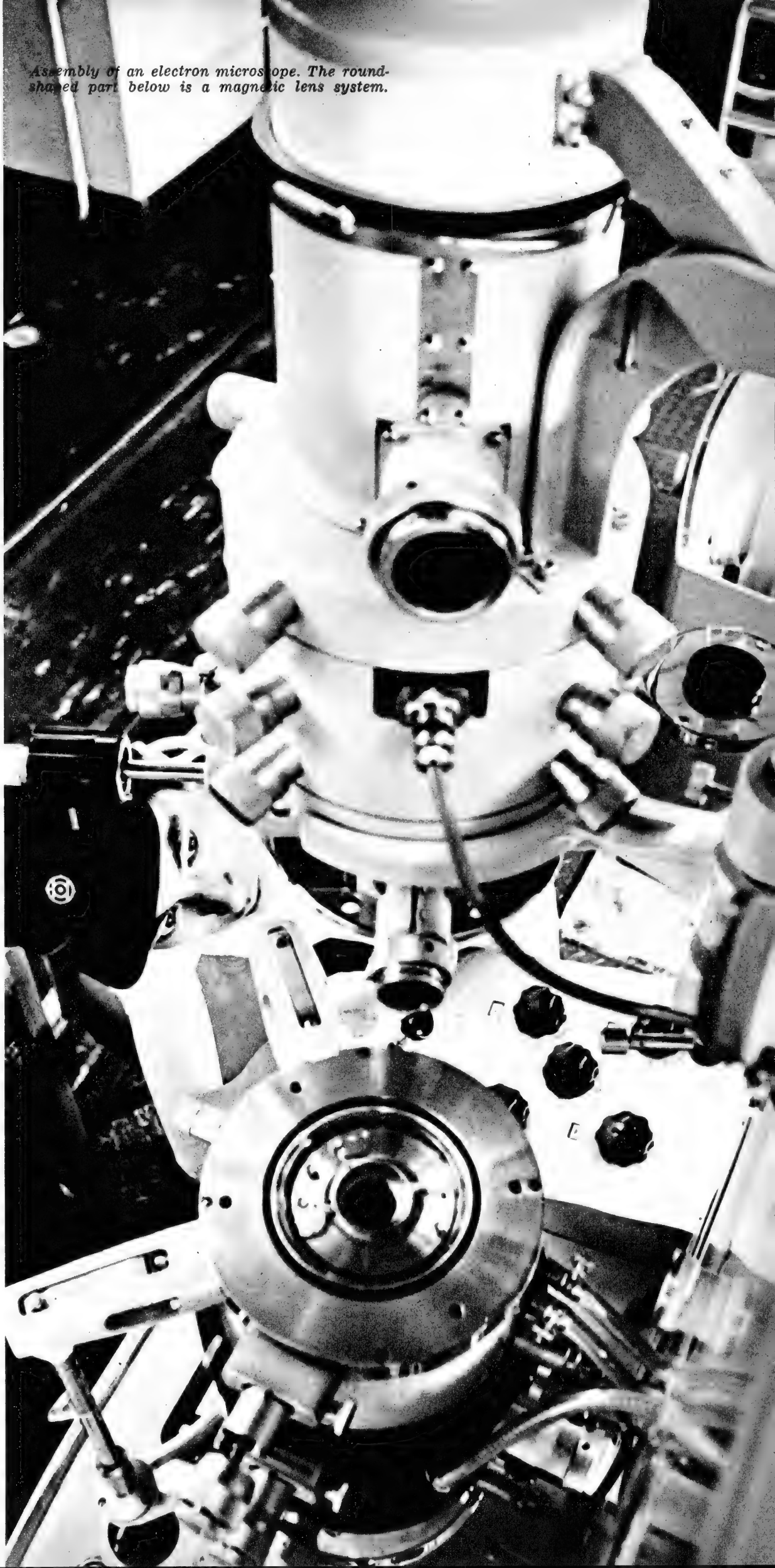
Electron Microscope

**"challenge to the world
of
angstrom**

The electron microscope does not seem to have much relation with our daily life, but it is indeed a vital instrument quite indispensable for the progress of science as well as for the betterment of human life and society. This microscope, which is a product of the 20th century electronic industry, is now playing a great role in research institutes and hospitals for the development of new products and for the discovery of the source of diseases.

The yearning of mankind to take a peep into the microworld, has been satisfied to some extent by the development of the conventional optical microscope. But the satisfaction was far from complete until the debut of the electron microscope which is capable of enlarging a microscopic object tens of thousands of times larger than its conventional counterpart.

While the optical microscope uses visible beam and requires glass lenses in order to





Assembly plant for Hitachi's electron microscope at Naka. In this plant, about 15 microscopes are produced every month, more than 70 percent of which are exported.

enlarge an object, the electron microscope utilizes electron beam and requires electron magnetic lenses in order to function. The electron microscope works on the same principle as its conventional counterpart. The magnetic lenses create a strong magnetic field and when the electron beam passes through this field, the lenses enact the role of refracting and focusing the beam by which the image is enlarged.

Why is it possible then to view microscopic object by the electron microscope which cannot be seen by a conventional optical microscope? The answer is that the wavelength of visible beams utilized by an optical microscope is far longer than that of electron beam utilized by an electron microscope. That is, when the size of the particles in the object is smaller than the wavelength, they cannot, in principle, be seen.

The maximum limit of enlargement by a conventional optical microscope is approximately 2,000 times. On the other hand, the limit of magnification power of the electron microscope is 100,000 times that of optical micro-

scope, because the wavelength of an electron beam is about one-100,000th time of a visible beam.

The world that can be observed by an optical microscope is a dimension expressed by the micron (1/1,000 mm) but in the case of the electron microscope, the world is the dimension expressed by the angstrom (1/10,000,000 mm).

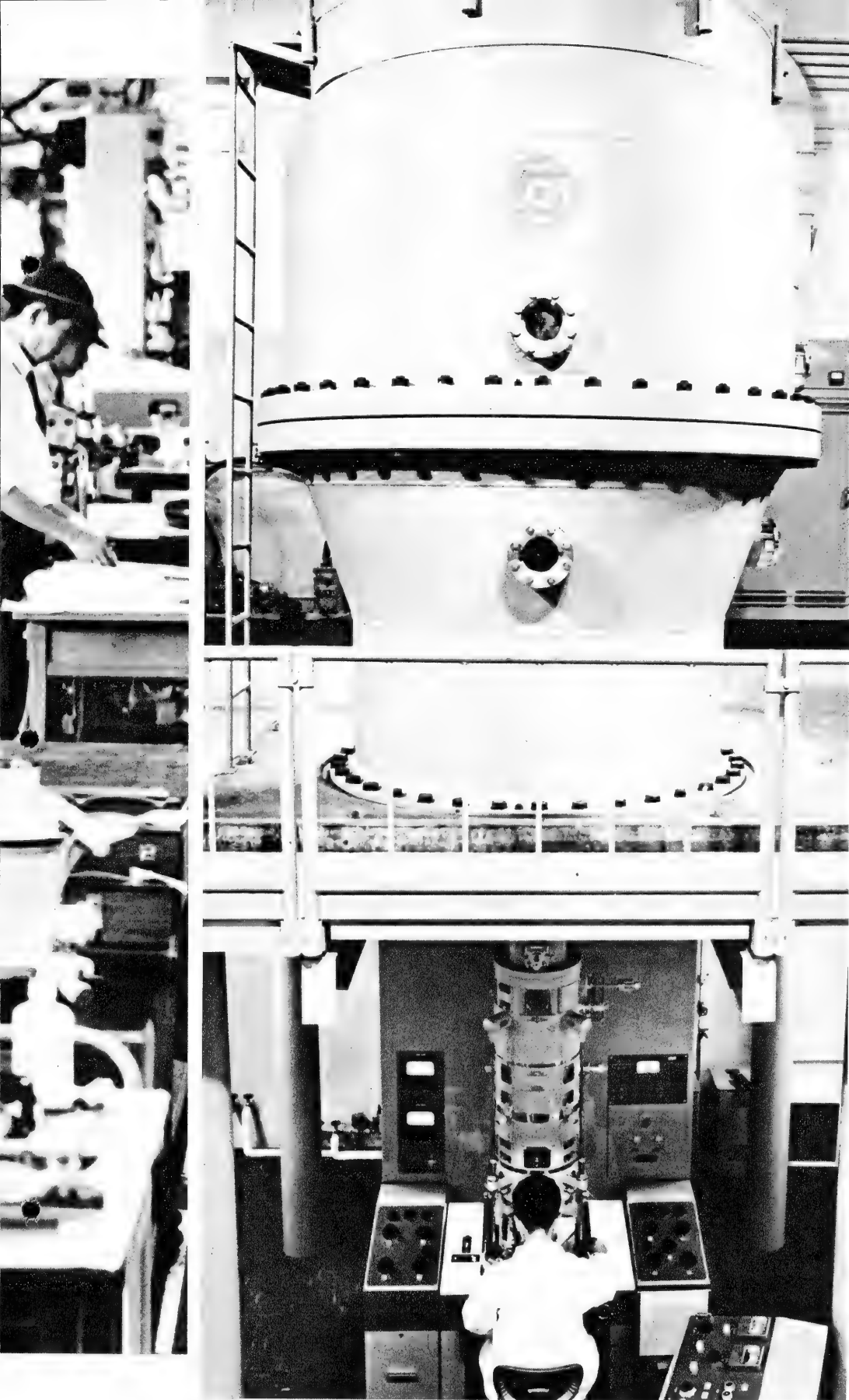
The developers of the world's first electron microscope were German Professors named Borries and Ruska in 1932. The magnification of this microscope was only 12 times but this was the starting point of today's tremendous magnifying power of the electron microscope.

The principal countries manufacturing electron microscopes today are Japan, Britain, Germany, the United States and the Netherlands. Japan, however, leads the world in this field in the superiority of the performances of its electron microscopes and the volume of production as proven by the fact that a large number of Japanese-made electron microscopes are exported annually to the

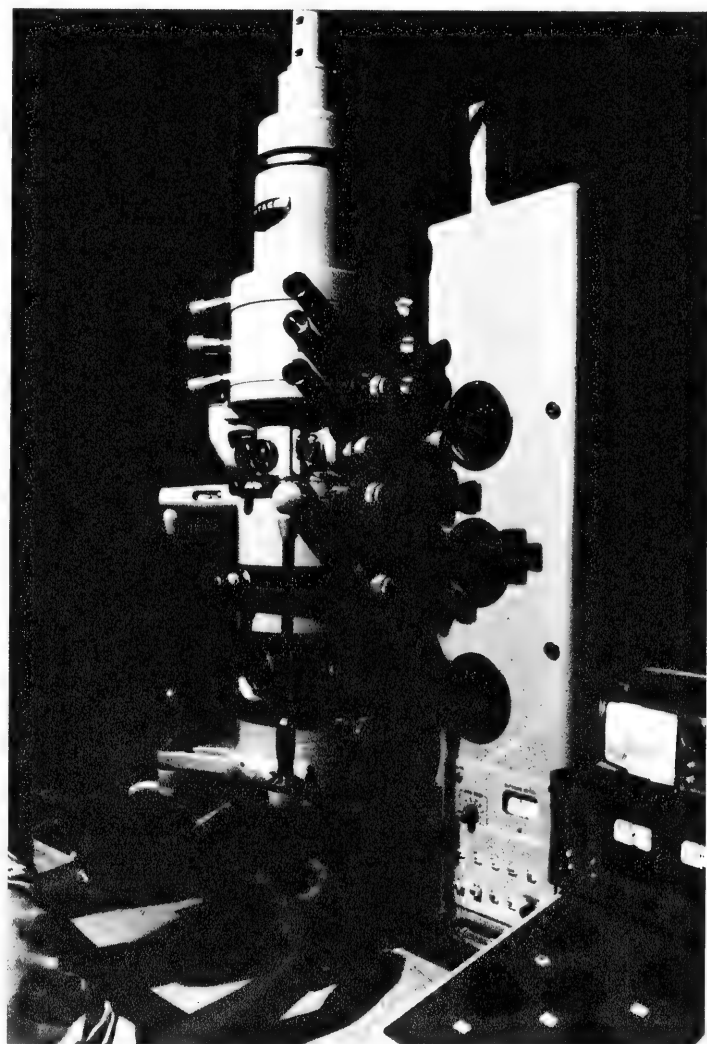
United States, Germany, France, Britain, the Soviet Union and many other countries, satisfying more than one-third of the world's demand for the instrument.

At present, there are four Japanese companies manufacturing electron microscopes. These are Hitachi, Ltd., Japan Electron Optical Lab. Co., Shimadzu Seisakusho, Ltd. and Akashi Seisakusho Co., Ltd. Hitachi, Japan's largest electric and electron appliance and machinery producer, and JEOL, a maker specially manufacturing electron microscopes are playing leading roles in the field of electron microscope. These two companies occupy more than 90 per cent of Japan's total production.

The photos were taken in the electron microscope plant and Central Research Laboratory of Hitachi. It is said that there are nearly 350 employees of Hitachi who have doctorate degrees in the scientific field. And it was the sum total of the studies and researches of this highly educated and excellent staff that has enabled Hitachi to turn out the world's finest electron microscope.



A super high-voltage 1,000 KV electron microscope was recently completed at Hitachi's Central Research Laboratory. The higher voltage used, the more clearly can the thicker specimen be magnified. This new electron microscope with more than 30 patents has the following merits: comparatively small size (6 meters in height), considerably low construction cost, specimen chamber available for various temperatures and observation from different angles, and many accessories which enables it to be applied to various uses.



TV electron microscope. The development of this microscope has made it possible for many persons to view the image observed at the same time.



Dr. Hiroichi Kimura, the manager of the Electron Microscope Department of Hitachi's Central Research Laboratory, played a leading role in developing this wonderful 1,000 KV microscope.

Fantastic World

The world of "angstrom" reveals fantastic patterns as one may find in abstract art. (1) T2-Bacterio-Phage, a bacterium which eats bacteria (magnification: 560,000). (2) Molybdenite (18,000). (3) Zinc Oxide (28,000). (4) Surface of a pearl (22,000). (5) The micrograph and model which show the composi-



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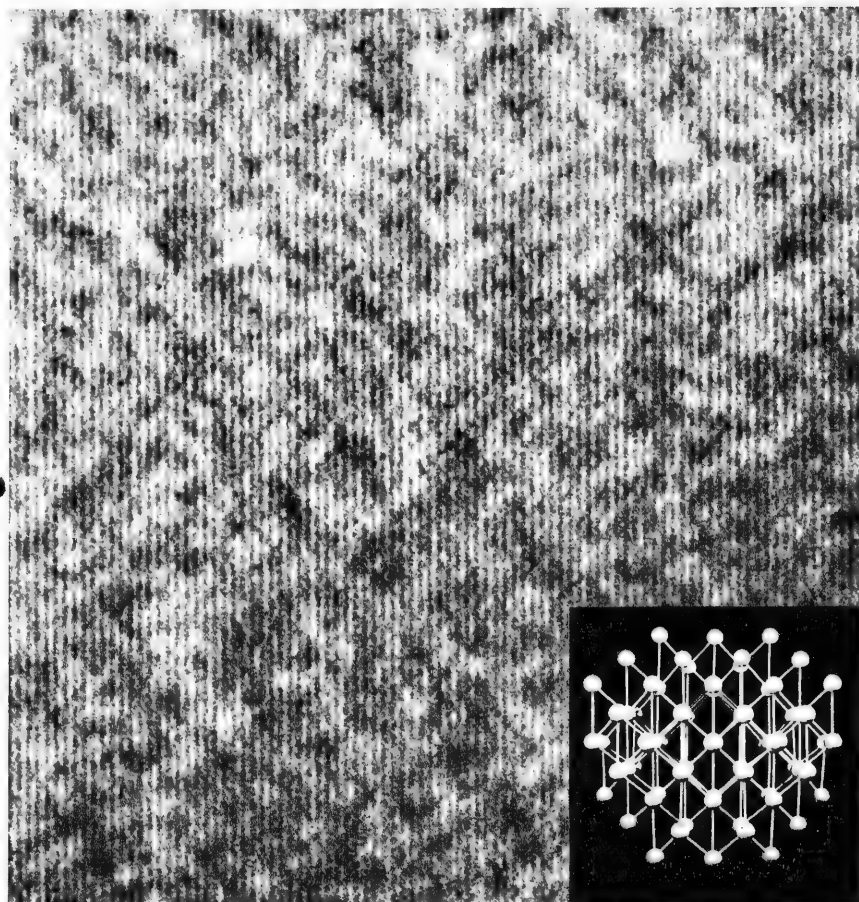


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4

tion of atoms of gold. The smallest spacing of this micrograph (magnification: 9,000,000) is 1.44 angstrom. Thanks to the development of electron microscope, it has become possible for us to observe an atom of gold directly. (6) Surface of Silicon-Steel Alloy (7,500). (7) Cement powder (30,000). (8) Tobacco Mosaic Virus (300,000). All photos were taken by Hitachi's HU-11B type electron microscope.



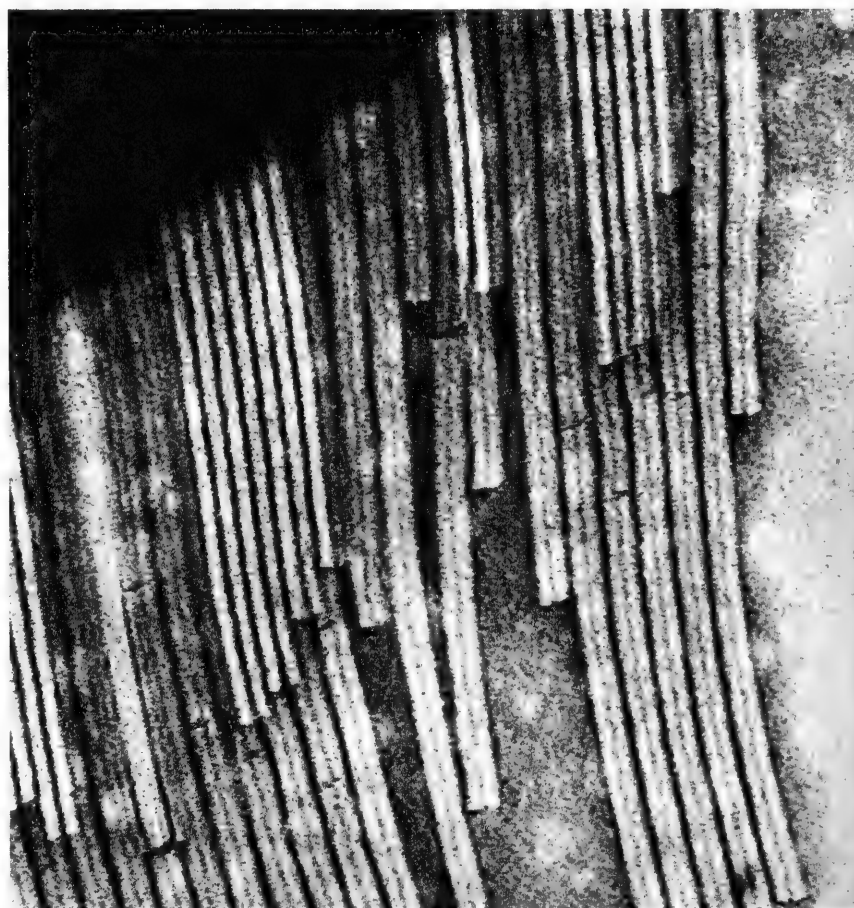
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FUJI HAKONE GUIDE

Climbing Mt. Fuji

Majestic Mt. Fuji, the tallest mountain in this country and the symbol of Japan, is one peak which should be climbed even just for the experience. This mountain, soaring a height of 3,776 meters, which is so familiar and dear to the heart of the Japanese, can be climbed by anyone, by a child of three to men and women of 90.

Come summer, Mt. Fuji is literally crawling with thousands of climbers from practically every part of the country. In the past, Mt. Fuji had been an object of great veneration and people climbed it for religious reasons. But today, the mountain has changed into a tourist spot and people climb simply for sightseeing. Between July 1 and August 26 every year when the ascent of Mt. Fuji reaches its peak, more than a quarter of a million persons are said to climb to the summit. Another three million annually visit Mt. Fuji during this period for sports and to enjoy the scenery on the slopes and in the foothills.

As people from various parts of the country climb Mt. Fuji, there are 15 routes leading up to the mountain. The most popular route for climbers coming from Tokyo is the bus route from Kawaguchiko Station. Called the Fuji Subaru Line, it is a wide completely paved road which takes one in an hour to the fifth station of the mountain, at an altitude of 2,340 meters.

The view from the bus as one climbs the mountain is breathtaking. There are sweeping views of Lake Kawaguchi, Lake Shoji, Lake Motosu, the unbroken forest and the rugged mountains of the Southern Alps.

One of the most impressive sights from the summit of Mt. Fuji is to behold the rising sun. But in order to see the sun rising from the eastern horizon far below the mountain, the climber must be at the summit just after dawn. To do this, he must stop overnight in a small "hutte" and forego the sights from the bus.

Four and a Half Hour Climb to Summit

Let us climb to the summit of Mt. Fuji from the Fifth Station, the highest spot a bus can

reach on the mountain. The bus terminal is called "Gogo-me Komitake" or "Small Mt. Mitake at the Fifth Station." On descending a little from this station, we come to a small path on the left which leads to the top of the mountain. The path takes a downward course for quite a while before it begins to curve upwards and takes about 50 minutes to reach the hut on the sixth station.

The night sky is filled with sparkling stars, presenting a beautiful sight rarely seen in a big city. Climbers coming from a city filled with the fumes of exhaust gas will no doubt feel as if the whole body had been washed clean of all the dirt and grime. Far below, the flickering lights of Fuji-Yoshida and Lake Yamanaka present an unforgettable sight which can be enjoyed only by climbing the mountain at night.

The path from the sixth station now winds through rocky terrain. Care must be taken not to slip off the path because one's guide is a flashlight. Take it easy, don't hurry but also don't rest too long if you want to reach the summit in time for the sunrise.

After passing the seventh station, the silhouette of the summit stands out sharply against the background of the dark sky. The day finally dawns after one passes the eighth station, but there is still time before the sun starts to rise. It is cold and a shiver runs through one's body when standing still. Don't stop here. It is time to go on.

Finally the blood-red sun bursts out of the eastern horizon far below the mountain and lightens up the whole world below. As you watch one of the most glorious sights you'll ever see, you are slowly approaching the highest spot in Japan.

'Ohachi Meguri'

Passing the ninth station, the climber sees a stone torii (gate of a Shinto shrine) to his right. Beyond this is the long-awaited summit of Mt. Fuji. You have been climbing steadily for approximately four hours and a half since starting from the fifth station and so must be quite tired, but wait, don't rest now. There is another pleasure awaiting you. It is a stroll around the summit of Mt. Fuji called "Ohachi Meguri." Without making a round of the summit, one cannot say that he had scaled the mountain.

While you are walking around the summit, take a look at the world below. You feel as if you are seeing a panorama of all Japan and the exhausting trip up the mountain is immediately forgotten as the grand scale of the sight below you comes into view.

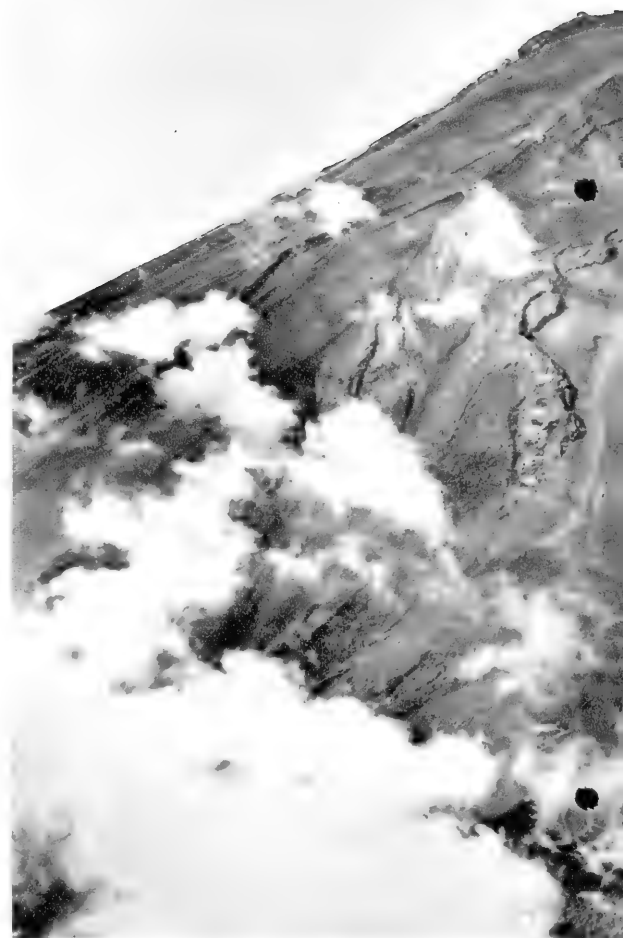
The summit of Mt. Fuji has a diameter of approximately 800 meters with a circumference of about 3.5 kilometers. It takes about an hour and a half to circle the summit.

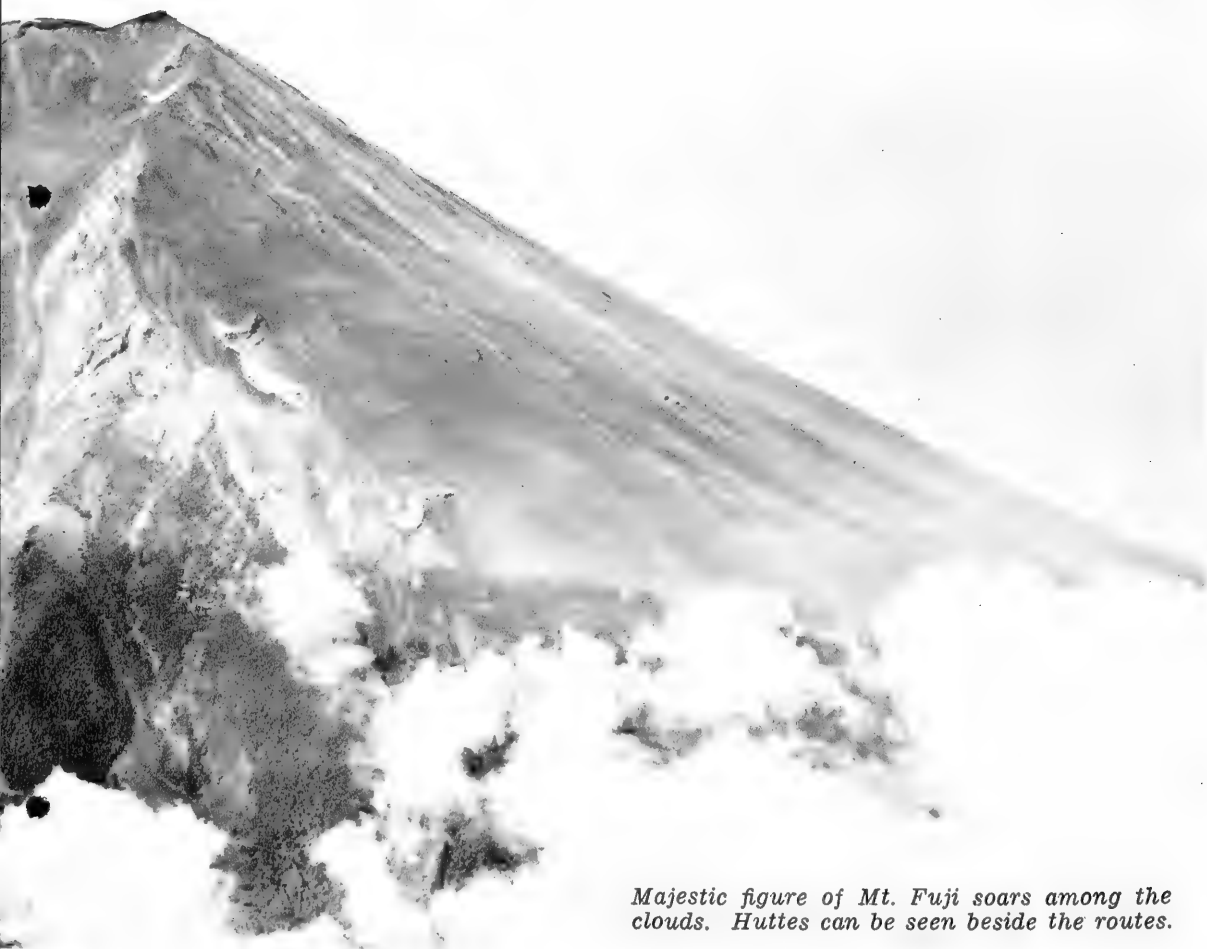
How to Get to the Fifth Station on Mt. Fuji

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Left: Sun-rise or "Go-Raiko" through the Torii gate at the summit. Right above: "Ohachi Meguri"—climbers circling the summit. Right below: One step slides you a few meters down the slope "Sunabashiri," to provide a fun in the descent.





Majestic figure of Mt. Fuji soars among the clouds. Hutties can be seen beside the routes.



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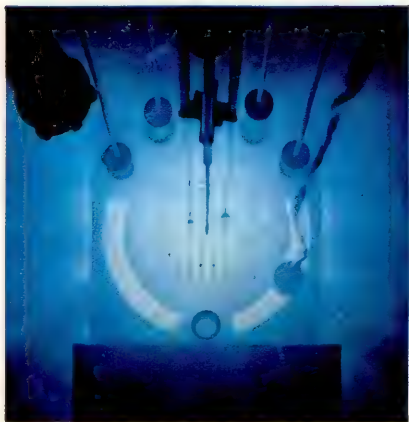
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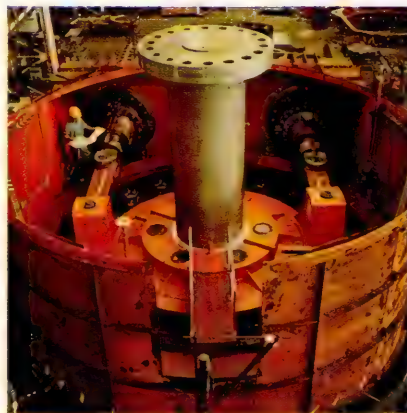
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TURBINES

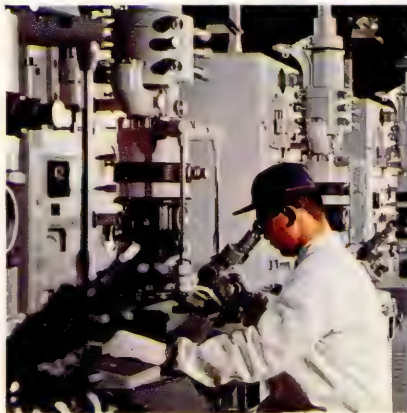
The 245,000 HP turbine shown here is one of the world's largest and three of them have been supplied to the Guri power station in Venezuela. Two 93,500 HP Francis turbines, the first ever to be exported to the U.S., are busy in California. Pump-generators? ... two of the biggest ever made in Japan were completed for the Ikehara power station, Japan. All Hitachi produced.



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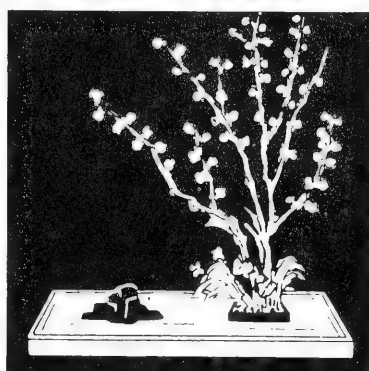
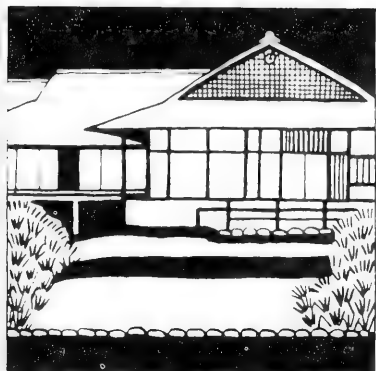


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Japanese Currents

CAR

News for Car Maniacs

Autumn in Japan is a season for a change in car models, and the leading automobile manufacturers are placing the future of their companies on new or remodeled passenger cars.

One of the most characteristic trends in the Japanese automobile industry recently, is the placing of greater emphasis in producing more cars of the 1,000 cc class. Priced at around the ¥400,000 level, these popular models are selling quite briskly today and sales are expected to continue to rise in the future. Another trend is that sports cars are gaining increasing popularity among car lovers.

Among the existing 1,000 cc-class cars today are the Mazda Familia and Mitsubishi Colt, both of which are selling well. This year the Nissan Motor Company, which absorbed the Prince Motor Company and is now the largest capitalized car manufacturer in Japan, placed on the market its Sunny-1000 and joined the competition in this class of cars. The Toyota Motor Company, which produces the largest number of automobiles in Japan today, has also announced its Corolla which will be put on sale shortly.

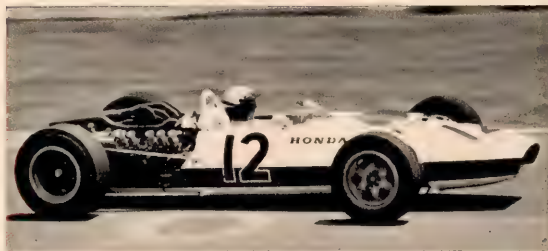
It will be a battle between Nissan and Toyota to decide who is the king of automobile makers in Japan with the debut of the former's Sunny and the latter's Corolla. This intensive competition between the two big manufacturers will hold the attention of the Japanese automobile industry for quite a long time.

Meanwhile, in the sports car department, Toyota is scheduled to put on the market its "Toyota 2000 GT" two-seater, which is a double O.H.C.-type six-cylinder car with a 150 hp., 2,000 cc engine and a maximum speed of 250 kilometers an hour.

This de luxe sports car achieved a clean sweep of three world and 13 international Class E records in a four-day speed trial held Oct. 1-4 at the Yatabe high-speed test circuit beating the previous records set by Ford Motor's Comet and other European cars. It is attracting a great deal of attention from sports car lovers.



Toyota 2000 GT on a speed trial.



Honda's new Formula-I.

Another new car which attracts the interest of sports car lovers is Honda's formula car. Honda, as is well known, created a sensation among European and U.S. racing circles in 1964 and last year by participating in the world's grand prix races and achieved quite remarkable results. This year, Honda has developed a new 3,000 cc Formula-I car in conformity with new FIA regulations which has been entered in grand prix races. It will be interesting to see to what extent Honda's Formula-I car will compete against the best European cars this year.

"Style and Speed" Plus "Safety"

The new traffic safety bill enacted by the U.S. Congress is causing consternation among Japanese car manufacturers because under the new law starting from the 1968 models, American and foreign cars imported into the U.S., as well as trucks, buses and motorcycles, will be subjected to severe safety regulations.

The Japanese automobile industry, which has increased exports in recent years and whose primary market is the United States, is now faced with the serious problem of producing cars for export which conform to the strict safety controls clamped down by the new U.S. traffic law if it is to continue increasing shipments to its chief market.

In Japan, where the number of traffic deaths have reached more than 10,000 persons a year, the automobile is frequently called "a lethal weapon of destruction on wheels," or "a coffin on wheels." There is now a movement within the Japanese Transportation Ministry to reinforce traffic safety regulations in order to reduce the number of traffic deaths and accidents which are increasing rapidly every year.

The safety standards indicated by the new U.S. traffic safety law are not difficult to achieve technically. For example, it is easy to make the steering wheel of the car collapsible or make the doors hard to open in case of accident. It is also easy technically to treat the front glass of the car chemically so that it will not become clouded.

The problem, however, lies in the cost of adding such safety measures. For example, in case all the 26 safety standards stipulated in the new U.S. traffic safety law are adopted, it would cost from \$100 to \$150 for installation. If Japanese cars are inferior technically or more expensive than cars such as the Volkswagen or other European products, their prestige will not only fall but foreign markets will also be lost.

Therefore, it is only too natural that there is a rising movement among Japanese automobile manufacturers, who had competed fiercely against each other to expand their respective overseas markets, to cooperate more to cope with the above-mentioned situation.

The six major Japanese automobile manufacturers, including Nissan and Toyota, have now started joint development of safety device for their cars.

A so-called "air bag" has been developed which serves as a cushion in a crash. The air bag, installed in the car, fills up rapidly as soon as a collision occurs and before the shock of the crash is felt by the driver or passengers, it cushions off the impact. A dual brake has also been developed while studies to render exhaust gas harmless are now in progress. These new safety innovations are being made at minimum cost and technically speaking, fairly good results have been obtained.

Japanese car manufacturers are turning their efforts towards producing automobiles with "style and speed" plus "safety," for their 1968 models.

INDUSTRY

Sales Future Bright for YS-11

A Japanese-produced YS-11 turboprop passenger plane, which recently flew across the Pacific and made demonstration flights in the United States, has proved quite popular with American local airlines.

This 60-passenger medium-range airplane was highly praised by executives of U.S. airlines who were invited on the demonstration flights, for its stability, smooth operation and excellent landing and take off.

The YS-11 is the first passenger plane produced by Japan after a long period of inactivity after World War II. The cream of Japanese technology went into this plane, but at the present moment, only 21 are in regular service.



A fleet of YS-11s, a familiar sight at Tokyo International Airport.

The Southeast Asian market had originally been anticipated as best for the export of the YS-11, but up to the present, only two of the planes have been sold, both to the Philippines. A contract for the sale of an additional plane to the Philippines has been signed and three others are to be leased to an airline in Hawaii. All in all, only six YS-11s have been sold or ordered.

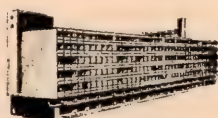
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Japanese Currents

However, the future of the YS-11 has turned suddenly brighter with the high evaluation given to the plane by the Carl F. Schmidt Aviation Consultants during its recent demonstration flights in the United States. The stability of the plane and its economic operation were praised by the consultants as being among the top level in the world for this type of medium-range plane.

Executives of the Charlotte Aircraft Corp., the agent for the YS-11 in the United States, have recently arrived in Japan to place orders for the plane while the demonstration flights in the U.S. have resulted in the complete recognition of the excellent performance of the aircraft adjudged the most suitable plane for use by civilian airlines on medium distance routes.

Inquiries for more than 70 of the Japanese planes have been received from the United States up to the present. Six airlines have indicated their desire to order the YS-11s. They are the Pacific Air Lines, Caribbean Air Lines, West Coast Airlines, Pacific Southwest Airlines, Wien Alaska Airlines and the Capa Airlines of Panama.

Since the price of a plane is approximately ¥500 million, if the inquiries materialize, the amount of orders will total about ¥35,000 million. The airlines are all desirous of early delivery, and in order to meet their requests, the Nihon Aeroplane Manufacturing Company (NAMC), which produces the YS-11, must double its current production program of two planes a month.

The NAMC is confident that orders for its YS-11 will pour in from districts other than the United States as more demonstration flights are carried out. It predicts that if the planes are sold in the United States, airline in Europe are bound to follow suit.

An executive of the NAMC who accompanied the YS-11 on its demonstration flights in the United States said that he was greatly surprised at the popularity of the plane because at first he did not think it would win such high appraisal from American airlines. He concluded that the NAMC must boost its production in order to meet increasing orders.

World's First 200,000-ton Vessel

Japan, now the world's biggest shipbuilding country, launched a new mammoth oil-tanker on September 6th. This is the 209,000 gross ton Idemitsu Maru, constructed in Yokohama by the Ishikawajima-Harima Heavy Industries for the Idemitsu Tanker Company. The largest tanker in service at present is the Tokyo Maru, 306.5 meters long, 150,000 gross tons.

The length of the Idemitsu Maru is 342 meters, longer than the height of the Tokyo Tower (333 meters). The distance from keel to the highest point is 49 meters. Idemitsu Maru's decks could accommodate 2,500 midget cars. The greater part of the hull is sheathed in 50 kg per-square-millimeter high tensile steel and the vessel will have automatic and remote control equipment for engines and cargo handling and require a crew of only 32. There are 12 oil tanks, the largest of which has a carrying capacity of a 26,000-ton tanker.

The new tanker will transport 244,800 kiloliters of crude oil in a single voyage.

The Idemitsu Maru will be completed by the end of November and depart for the Persian Gulf later this year. Plans are for nine voyages annually and transportation of two million kiloliters of crude oil from Kuwait to Japan.

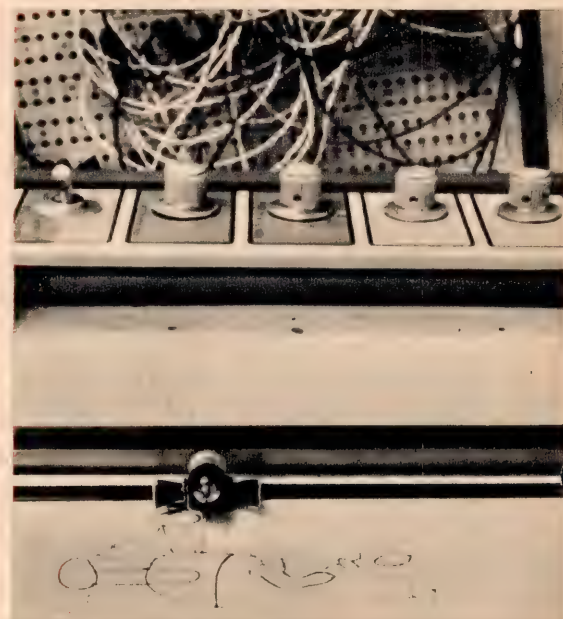
TECHNOLOGY

"Electronic Cartoonist"

An "electronic cartoonist" has been born in the Central Research Laboratory of Hitachi, Ltd. in the suburbs of Tokyo. This is the hybrid computer system consisting of an analog computer and a digital computer.

There are two methods. One is the machine-drawing of the animation. The finger-nail pen of the XY-recorder traces, according to the program called "soft-air," a number of pictures to be placed between the two scenes drawn by a human cartoonist. Another way is the Braun tube method. When a computer operator pushes different buttons, the illuminated lines make up the varied pictures. A combination of circular arcs computed by mathematical equations represent a picture. The pictures can immediately be projected on the screen or after slowdown connected to the plotter to be traced on paper.

The former method is more advantageous, because it draws more faithful pictures to the cartoonist's imagination. The staff is now studying how to eliminate an unnecessary back or front figure which appears on the scene (shown in the photo below). The electronic computer system reproduces a scene of the cartoon memorized within a minute. When applied to TV animation or educational films, it will save much time and labor needed in the film animation process.



Electronic cartoonist draws pictures under instruction from the hybrid system.

IC Radio

The integrated circuit (IC) is one of the latest innovations in the electronic industry which is being studied intensively by electronic appliance manufacturers all over the world for eventual commercialization.

The IC is a circuit which has been imbedded in tiny silicon sheets from 1 to 2 square millimeters in area. By using this circuit, the size of electronic appliances is reduced drastically and their efficiency as well as reliability are increased tremendously. It is predicted that the IC will eventually replace the conventional vacuum tube and transistor in electronic products.

In the United States, the IC has been commercialized to a certain extent, but only in the fields of weaponry, space development and in electronic computers. No country, including the United States, has utilized the integrated circuit in general consumer appliances.



Sony's IC radio.

Japan has been acknowledged as one of the foremost nations in the study and development of the integrated circuit, and with the announcement recently of a trial radio utilizing this IC by the Sony Corporation, it has been proved that it indeed ranks among the first in the world in this new field.

Sony's IC radio is 31 x 58 x 18 mm in size and weighs a mere 105 grams. The source of electricity is two 1.22-volt nickel-cadmium batteries which can be recharged and used for six continuous hours. Sony says it will be possible to mass produce the IC radio for sale at about ¥12,000 to ¥13,000 in a couple of years.

The company also predicts that in the not too distant future, it will be able to put out pocket-size television sets and electronic computers.

BUSINESS

Unique Attractions at Department Stores

Japanese department stores are known for the wide assortment of merchandise they offer, which ranges from hairpins to automobiles. They are not only shopping centers

but play an important role for the amusement of the general public.

On the roof of a Japanese department store, you will always find miniature amusement parks for children and sometimes an open-air theater. Inside the store, usually on the upper floors, some sort of art exhibition is on all the year round and various other programs are offered in different seasons of the year.

Last summer some department stores in Tokyo came up with unique attractions aimed at elementary and junior high school students looking for something to do during their vacation. Tokyo parents must have had a hard time with their children begging to be taken to one of the more than 20 department stores, each of which cover a total floor space of 100,00-50,000 square meters on eight or nine stories.

One of the unusual summer programs was the bargain sale of live insects held successfully on the roof of Matsuzakaya Department Store on the Ginza between late July and early August. (Catching insects is a favorite summer pastime for Japanese children.) Matsuzakaya reports ¥1,700,000 sales during the period. The stock was sold out in a few hours each day. The parents accompanying the children, of course, were lured into shopping for other goods, so that the store recorded a 23 per cent boost in overall sales compared with the same period of last year.

Seibu Department Store at Ikebukuro, Tokyo, put on a "Children's Summer Carnival" in mid-August. Again on the roof, they built an artificial brook and released frogs, crayfish, minnows, goldfish and mud-snails in it. Children were allowed to catch whatever they could and the parents were asked to pay for the catch. This program proved such a success that the store soon found their stock had run out and sent employees searching for replenishments.

In late August, Keio Department Store in Shinjuku, Tokyo spent ¥10 million to build 100 special fish tanks of different sizes for a display of rare fishes collected from all parts of the world. The total entry numbered 40,000—15,000 salt-water fish of 200 species, 20,000 tropical fish of 200 varieties and 5,000 fresh-water fish of 100 kinds. The event was a smashing hit with school children.

Mitsukoshi, another leading department store in Tokyo, hauled on its roof a real F104 jet fighter, attracting thousands of plane-crazy youngsters.

As summer came to an end, Japanese department stores switched their target to newly-weds, for autumn is the wedding season in this country. Sales campaigns now are directed at the enormous "wedding market," which this fall is estimated at ¥400,000 million, or 1 million weddings in which an average ¥400,000 is expected to be spent.

SPORTS

Popularity of Glass Fiber Skis

A great skiing boom is expected to envelop Japan this winter with the decision of the International Olympic Committee to hold the Winter Olympic Games in Sapporo in 1970.

Riding on the crest of this anticipated boom, two major ski equipment manufacturers are increasing production of glass fiber skis. The two ski makers are Yamaha and Kawai both having factories in the city of Hamamatsu, on the Pacific seaboard in central Japan.

In spite of the fact that summer sports have just ended, the two are busy manufacturing glass fiber skis to fill the increasing volume of orders. The taste of skiers in their choice of skiing equipment has been changing every year and the trend is for more high-class equipment.

During the past several years, the trends have changed from plywood skis to glass fiber ones, and it was in 1962 that Yamaha initiated production of the new type. At first the company produced 2,000 pairs of glass fiber skis a year, but with the increase in demand, production finally reached 38,000 pairs last year. The production target this year has been placed at 55,000 pairs, of which 15,000 pairs are for export. On the other hand, the Kawai company has decided to stop production of plywood skis from this year and engage in the manufacture and sale of those of glass fiber.



Glass skis draw attention of young sportsmen.

The two companies have launched active publicity programs to sell their products. They are holding movie show titled "Winter Mountains and Skiing" and other publicity events to prove the excellence of their glass fiber skis.

The two manufacturers are confident that a large number of these skis will be sold this season. Yamaha is producing four different types of glass fiber skis for the 1967 season while Kawai is turning out two types. Prices of the new glass fiber skis range from ¥45,000 for high-class products and ¥15,000 for popular brands. Kawai is producing a special pair of hollow glass fiber skis and this new type is already attracting the attention of Japanese ski enthusiasts.

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Japanese Currents

HOBBY

Tropical Fish Boom

Tropical fish are creating a boom in Japan today and glass tanks are found in practically every coffee shop in large cities as a sort of interior decoration. Among individuals, particularly among families living in large apartment complexes, the keeping of tropical fish has become a popular hobby.

It is estimated that there are about 3,500,000 persons keeping tropical fish in Japan today and the number of shops selling such fish has increased tremendously in the past couple of years. In Tokyo alone, these number more than a thousand.

Sales have also risen drastically in parallel with the popularity of the fish. According to the proprietor of a large tropical fish shop in Tokyo, its wholesale department has increased sales by 50 per cent since 1964 while its retail department has boosted them by 20 per cent during the same period.

About 50 per cent of all the tropical fish sold are artificially bred, but a large number are imported. For example, ¥130 million worth of the fish were imported in 1964 and last year the figure rose to ¥230 million. As of the end of July this year, some ¥320 million worth of tropical fish have already been imported.

But a change in the taste of tropical fish lovers has been witnessed. They have grown tired of keeping ordinary tropical fish and are now turning their interest to more brilliantly-colored and grotesquely-shaped salt water tropical fish. This type constitutes some one-fifteenth of the total number imported.

The popularity of tropical fish in Japan is also attested by the fact that a liquid called "magic water" in which both fresh and salt water fish can be kept together, is selling well at department stores.

In the wake of this boom, containers for the keeping of the fish as well as auxiliary equipment such as glass containers with stainless steel frames, heaters, water thermometers, air pumps, filters and fluorescence lamps are also selling quite well. A salesman in a tropical fish department in a certain department store in Tokyo says that a set of such equipment, including tropical fish, priced at around ¥30,000 is the best seller.

ART

Four Nations Compete in Autumn Art Exhibitions

Between September and November is a season of art and sports festivals in Japan. Practically all schools in the nation hold their annual sports and art festivals during this period while numerous foreign musicians, orchestras and dancing troupes come here for performances.

At Ueno, Tokyo, where are the nation's largest art museums, art lovers can be seen queuing up to enter.

The art season this year started early, from the end of July, the first big display being the "Rodin Exhibition," in commemoration of the



Auguste Rodin is the most popular sculptor among the Japanese.

50th anniversary of the death of the great French sculptor. On display were more than 200 items including sculptures, sketches and water colors. In spite of the fact that the exhibition was held in the middle of summer, it attracted some 300,000 art lovers.

The second exhibition to be held was the "Miro Exhibition" from September to October with 170 items from Miro's initial works up to the present, including oils, woodblock prints, sculptures and ceramic products. This exhibition was particularly popular among young art lovers.

After these two French art exhibitions, the United States opened a "Modern American Painting Exhibition" from October to November. Introduced were 100 paintings from New York, which has now grown to be one of the world's centers of the arts in parallel with Paris.

A collection of 90 Russian and French paintings arrived in Japan around the same time titled "Exhibition of Modern Painting of the Soviet State Art Museum."

A large number of world-famous artists have also arrived in Japan to see the exhibitions, including Miro and Mrs. Miro.

Other art exhibitions held at department stores and art galleries in various parts of the country were the "Great Napoleon Exhibition," the "Braque Precious Stones," "Vla-minck," and "Utrillo" exhibitions.

On the other hand, Japanese art circles have also opened a number of exhibitions, most of them on ancient art. The first was the "Kofukuji Temple National Treasures Exhibition" held in September. Displayed here were ancient Japanese art objects which have been

designated by the Government as national treasures. Another ancient art display was the "Yayoi-type Pottery, East and West Exhibition" and some of the ancient potteries were displayed before the public for the first time.

Other prominent art events were the "Exhibition of Chinese Ceramic Art Treasures," the "Exhibition of Edo Arts," and the "Exhibition of Korea Art Treasures."

TRAVEL

"Your Holiday in Japan"

A new travelogue film has been produced by the Japan Travel Bureau and distributed to its offices overseas. This 16mm film "Your Holiday in Japan" shows the tourists themselves instead of scenery and other people as in the conventional films for travel sales aids.

The scenes begin the moment a liner arrives in Yokohama and continue throughout Tokyo, Kyoto, Nikko and Hakone. They cover the on-the-job-viewing program at the leading industrial companies, tour of the Tokyo Olympic facilities by bus, *Geisha* and *Oiran* entertainment and other interesting trips and amusements.

This film aims to attract people abroad by its human interest. They might feel like visiting Japan when they see the vivid reactions expressed by the tourists in the film: serious concentration in a camera factory, merriment with *Geisha*, anxious appearance at a tea ceremony. Any JTB office is willing to rent the film to all interested in travel around Japan.



What are these reactions in a tour of a world famous electric appliance factory?

Amakusa Pearl Line

Another sightseeing attraction has been added to the Unzen-Amakusa National Park, with the completion of five bridges connecting the mainland of Kyushu with the Amakusa Islands. These bridges, which have converted the isolated Amakusa Islands into a virtual peninsula, are expected to play a large role not only in attracting more tourists to the islands, but also in the industrial and economic expansion of the islands.

The Amakusa Islands, which dot the

emerald sea off western Kyushu, have been famous as a sightseeing attraction and together with Nagasaki, have a long history of Christian oppression. Favored with a temperate climate and abundant natural resources, the 230,000 inhabitants of the islands are engaged in various occupations—culturing pearls in the quiet bays of the islands, growing fruit and flowers and working as dairy farmers. Although the islands are not far from the Kyushu mainland and are close to the major cities of Japan's southernmost island, they had always been in a disadvantageous position because of the complete lack of land transportation. The economy of the islands, therefore, had lagged, and their development retarded.



Bridges of Amakusa Pearl Line.

However, with the completion recently of the five bridges, these obstacles have been eliminated at one stroke. The bridges, which took four years at a cost of ¥3,170 million to complete, serve as a vital section of the trans-Kyushu international tourist route. All of the five bridges have been constructed in different forms. The color of the paint of the bridges is also variegated, ranging from pearl, vermilion and cream.

So this part of the international tourist route has been appropriately dubbed the "Pearl Line." Drives over one of the bridges, one sees beautiful patterns formed by buoys of cultured pearl beds far below off the numerous inlets of the islands.

The cream of Japan's bridge construction technology went into the building of the bridges, which are earthquake-proof and made to withstand the strongest typhoons.

The construction of a sixth bridge is also being contemplated. The aim is to connect all the Amakusa Islands by the sixth bridge with the Kyushu mainland to complete a full route from Kyushu to the islands and back. When this bridge is completed, the hitherto trans-Kyushu international tourist route, which had been in the shape of the letter S, will now be transformed into the figure 8. In other words, the Amakusa Islands will be further expanded as a peninsula and take the form of land surrounding a lake.



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Japanese Currents

PERSONALITY

Kaoru Ikeya of Comet Fame

"You can't discover a comet just through effort. But then you must keep watching constantly. You need a lot of patience. I have the patience because I like to gaze at stars."

These are the words of Kaoru Ikeya, who shot into international fame on Sept. 19, 1965, when he and Tsutomu Seki, another amateur astronomer, almost simultaneously discovered a comet sweeping across the autumn sky. The "Ikeya-Seki Comet," as it was named, was later observed in various parts of the world from time to time over a period of about two months, before it split and disappeared on Nov. 6th. Ikeya later spotted two more comets, and all three—to the surprise of world experts—with a telescope that he built for himself.

Ikeya, aged 22, works at a musical instrument factory in the city of Hamamatsu, Shizuoka Prefecture, on the Pacific coast of central Japan. His passion for star-watching dates back to his teen-age years, when as a freshman at junior high school he made himself a telescope out of four lens and cardboard. Today, he rises at 1 a.m. in summer and 3 a.m. in winter, and hurries to his one-man observatory for his daily work.

On Sept. 8, he discovered the fourth comet. This came only a few days after the people of the Maisaka-cho district, where he lives, presented him with an observation tower for his exclusive use in recognition of his outstanding scientific contribution. This comet, confirmed four days later by Everhart of the United States, was subsequently named "Ikeya-Everhart Comet."

Considering the fact that less than 10 comets are found annually throughout the world, it is most unusual for a single person to discover as many as four—a tribute to his indomitable perseverance and the result of his deep attachment to heavenly bodies.

Ikeya's recent activities as an amateur astronomer has brought to nearly 30 the number of comets to which Japan can claim credit. Japan thus has been ranked side by side with Czechoslovakia as one of the leading nations in this type of scientific research.

New Entries into "World Great Personalities"

UNESCO's List of the World's Great Personalities is to embrace two Japanese novelists: Soseki Natsume and Saikaku Ihara. The Japan UNESCO National Committee recommended them at the request of UNESCO Headquarters, which has been making the list of names of those who made important contributions to the development of education, science and culture in different nations. Until the present additions, Murasaki Shikibu, the court lady writer of the "Genji Monogatari," was the only Japanese personality in the list.

Soseki Natsume (1867-1916) is outstanding in the history of Japan's modern literature since the Meiji Era and the most widely read author in this country. He studied Haiku

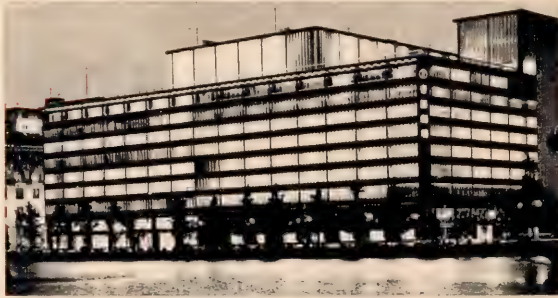
and Chinese classics, became a teacher of English literature, and wrote many famous novels such as "I Am a Cat," "Botchan," "Kokoro" and etc., some of which have been translated into English and French.

Saikaku Ihara (1642-1692), born of a wealthy merchant family in Osaka, the most prosperous business center of the day, was a prominent Haiku poet until 40 years of age. Then, he published a series of novels on amorous subjects, later on samurai themes, finally on the economic activities of the merchant class. The realism of his novels based on his shrewd observation of money and humanity introduced a new element into Japanese literature, and he is considered the founder of the modern Japanese realistic novel.

TOKYO

New Imperial Theatre Opened

The opening festival was held at the new Imperial Theatre from September 21st to 26th. The theatre occupies the ground, second and third floors of the new structure which was built on the site of the famed old Imperial Theatre in the center of Tokyo. The building has nine stories and six basements, with parking lots in the basement, restaurants and various shops on the other floors. The designer Yoshiro Taniguchi used black, reddish brown and silver as his basic colors in the structure.

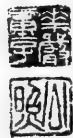


Luminous theater on the moat of the Imperial Palace.

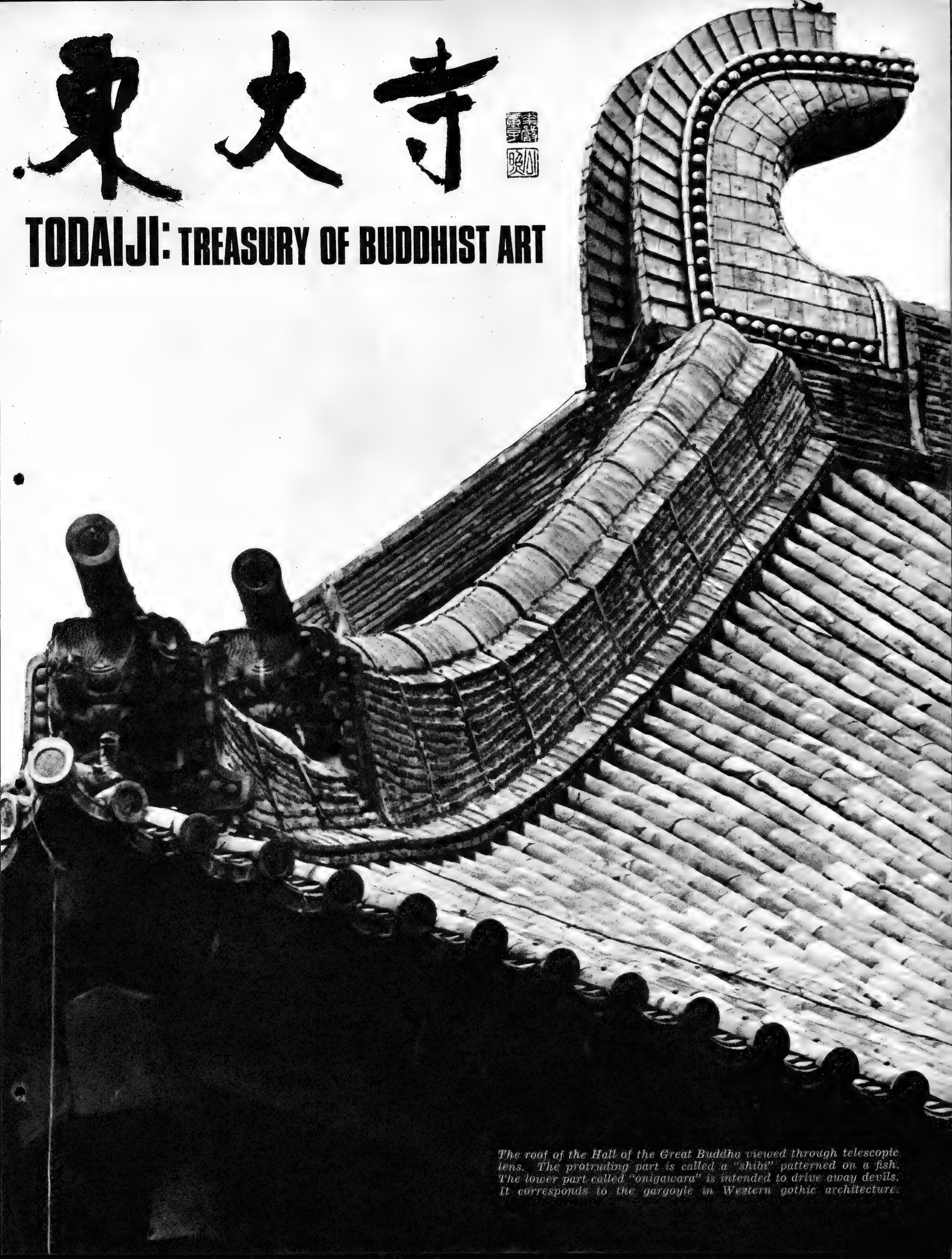
The new theatre, completed after two and a half years, is equipped with the most modern stage facilities, lighting and sound effects, rehearsal and dressing rooms, and a 1,950-seat auditorium. Two-channel pocket-size earphones for simultaneous translations are available for first and second floor audiences.

The Japanese stage version of Margaret Mitchell's "Gone with the Wind" will open on November 3rd to be followed by the Toho play "Meiji Hyakunen" (Centennial Anniversary of the Meiji Restoration), and the invitational performance of the London musical play "Oliver" next spring. The advance sale of tickets by telephone and postcard, the first attempt in this city, has been welcomed by theatre enthusiasts, who usually form lines around a theatre to buy tickets. The new Imperial Theatre will form a theatrical center near the Imperial Palace together with the National Theatre to be completed in early November this year at the opposite side of the Imperial Plaza.

東大寺



TODAIJI: TREASURY OF BUDDHIST ART



The roof of the Hall of the Great Buddha viewed through telescopic lens. The protruding part is called a "shibi" patterned on a fish. The lower part called "onigawara" is intended to drive away devils. It corresponds to the gargoyle in Western gothic architecture.

Todaiji—How and Why Was it Built?

By NARASHIGE MATSUMOTO

B UDDHISM was introduced to Japan from China via Korea in the year 552, although some place this earlier in 538. This alien religion with its deep philosophy was received by the Japanese with mixed feelings. For at that time they believed in their own gods and their lives were intimately connected with these deities.

Therefore, when the Japanese first saw the strange Buddhist images and learned of Gautama Buddha's teachings, they were at a loss whether to adopt the new religion or simply cast it away. A controversy arose between two groups but ultimately that favoring adoption of Buddhism emerged victorious and the religions became firmly established in Japan.

Successive emperors also showed interest in Buddhism and some actively supported it, even constructing temples with state funds. Following the examples of the emperors, the noblemen vied with each other in constructing their own temples and finally the religion, which had at first been limited to the upper classes, began to seep into the lower stratum.

During the 1,400 years history of Buddhism in Japan, many ups and downs have been witnessed, but the fact remains that even today, the majority of the Japanese people have some relation with this religion and it has exercised great influence on Japanese culture. In every village in Japan, even in the remotest places, one can always see a building standing above the farm houses. This is the village temple, which may have undergone some structural changes compared with its counterpart of ancient days, but still symbolizes the fact that Japan is a dominantly Buddhist country.

B UDDHISM in Japan reached its height of glory in the 8th century especially centered in the ancient capital of Nara. During Nara's 74 years as capital of Japan between 710 and 784, there were seven reigning emperors who ruled over the land from the same palace. And it was during this period, known as the Nara Period (or Tempyo Era), that Japan absorbed and assimilated the culture of Mainland China to the greatest extent. It was also during these 74 years that Buddhism reached its apex of glory only 200 years since its introduction to this country and an exceedingly rare phenomenon in Japanese history.

The primary reason why Buddhism had flourished so grandly in the Nara Period was its adoption as the state religion by the Emperor Shomu, who reigned from 724 to 748, and who based all his administrative policies on Buddhism.

The greatest achievement of Emperor Shomu was the construction of the Todaiji Temple. More than twelve years were required to construct the huge statue of Buddha and the wooden structure to accommodate it which is the largest wooden structure in the world and the statue itself the largest bronze image.

The ultimate objective in constructing the temple was to bring about peace and prosperity to the country through the power of Buddhism. But the project did not end with the construction of the Todaiji Temple, for in the various provinces, so-called "kokubunji" temples or auxiliary temples were constructed with the Todaiji Temple as the mother temple empowered with administrative rights over all.

The Todaiji Temple was constructed in the eastern suburbs of Nara near the Imperial Palace. And because it was the mother temple of all the auxiliary temples in the provinces, its scale was made as large as possible and the huge bronze statue called "Great Buddha" became the center of worship. The Todaiji Temple was considered to be the top of a huge pyramid with the lesser provincial temples forming its base.

It is indeed astounding that a wooden temple and a bronze statue constructed in the 8th century are still the largest of their kind in the world. So it was not strange, that under the direction of Emperor Shomu, the Nara Period saw the grandest era of Buddhist art.

H OWEVER with the passing years, even the Todaiji Temple was not exempt from disaster. On the night of December 28, 1180, the temple was completely razed to the ground by the armies of the Taira Clan which held sway over Japan.

At that time two opposing clans, the Taira and the Minamoto, sought power over the country. The Taira, which was then in power, learned that the priests of the Todaiji Temple were secretly in alliance with the Minamoto. So an army of 40,000 Taira clansmen were dispatched to destroy the temple, which was burned to ashes.

Not long afterwards, the Taira armies were annihilated by the Minamoto forces and Minamoto Yoritomo established his administrative capital at Kamakura. With the help of the Minamoto Shogun, the Todaiji Temple was finally reconstructed in the early part of the 13th century. The buildings and Buddhist sculptures of the Kamakura Period were also of a grandiose nature and together with the Buddhist art objects of the aforementioned Tempyo Era which had been left untouched by fire, they represent the flower of Buddhism in this country.

Disaster struck the temple again in 1567. During a battle between the daimyos Miyoshi and Matsunaga in the Nara district, the temple housing the Great Buddha caught fire accidentally and was burned to the ground.

Reconstruction faced extreme difficulties because funds from the central government were not available. However, the building was finally reconstructed in 1709, and has remained intact to this day.

T HE temple housing the Great Buddha is 48 meters high, 50 meters wide and 50 meters long with a floor space of 2,500 square meters, the largest wooden structure in the world. It is indeed amazing that such a huge building had been constructed in an age when structural dynamics had not been established as a subject of architectural studies.

The roof of the Todaiji soars far above the roofs of Nara, making the temple one of the most prominent landmarks in the city. But the temple constructed 1,200 years ago is said to have embraced an area one-third larger than that of the present structure.

Ancient records have noted that there were originally two seven-storied pagodas in front of the temple and twice the height of the temple itself, but these were not rebuilt.

The Great Buddha is 16 meters in height, the tallest of its kind in the world. It is also recorded that 500 tons of metal were used in casting the statue. The original image had been plated with gold but the gilt was destroyed in the two disasters that befell the temple.

The head of the statue was also destroyed in the first fire and replaced with a new one when the temple was reconstructed the second time. There is an interesting story about this new head. A few years ago when an American lady saw the statue of Buddha and learned of its history, she remarked: "Its age is 1,200 years but its head is new." She was of course quite right.

But any visitor, whether Japanese or foreign, cannot help being impressed by the awesome size of this great image. The colossal statue has given rise to numerous expressions among the people of Nara, as for example: "Several people can stand on the palm of the hand of the statue and dance." and "One can pass through the nosehole of the statue even with an umbrella over his head."

T HE spiritual center of Todaiji Temple is of course the Great Statue of Buddha and the building which houses it. However, there are more than a hundred other objects within the 36-hectare compounds of the temple which have been designated as national treasures. Among these are the Sangatsu-do, Tegai-mon, Nandai-mon, Shoro (belfry), Shosoin Treasure House (Independent of the Todaiji Temple and under the administration of the Imperial Household Agency) and other ancient buildings. There are also the images of Kannon (Goddess of Mercy), the Nikko and Gakko Bodhisattva, the four heavenly guardians of Buddhism in the Kaidan-in and the two Deva kings in the Nandai-mon.

The Todaiji Temple, is veritably a treasure house of ancient Buddhist art objects and recognized and supported as such by religious and art circles.

An increasing number of tourists, both Japanese and foreign, are visiting Nara every year, and it is estimated that this exceeds 10 million. The majority of these visitors always see the Todaiji Temple, for it is only natural that it should be Nara's biggest tourist attraction.



Nandai-mon. This is the great gate on a stone road surrounded by pines which leads to the Hall of the Great Buddha.

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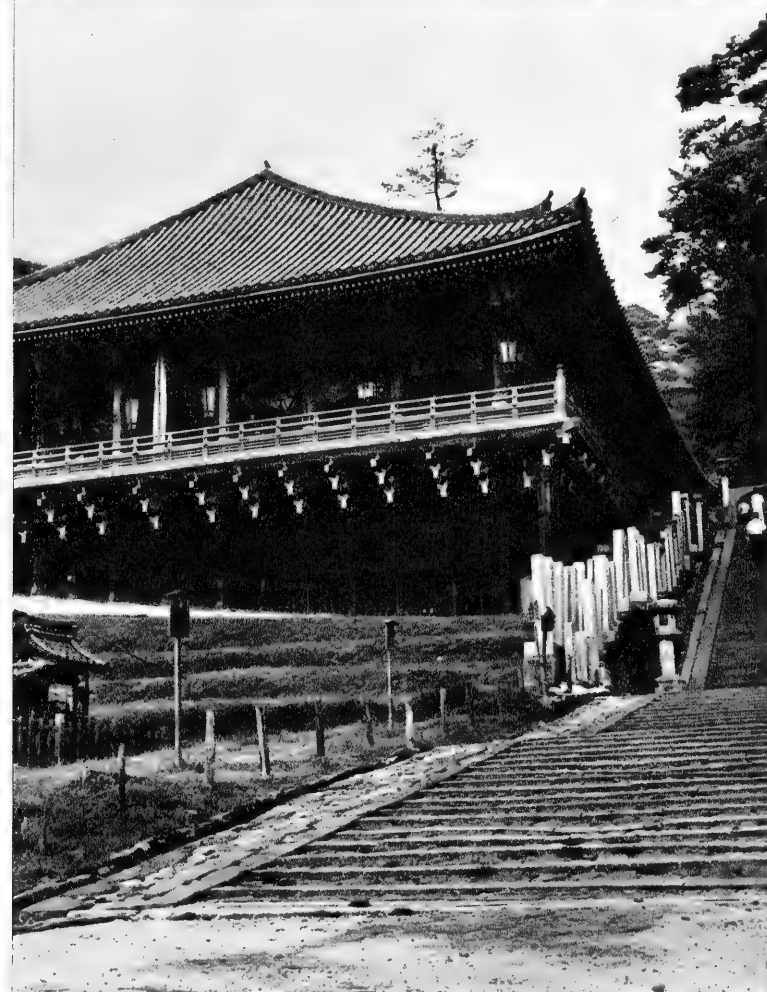
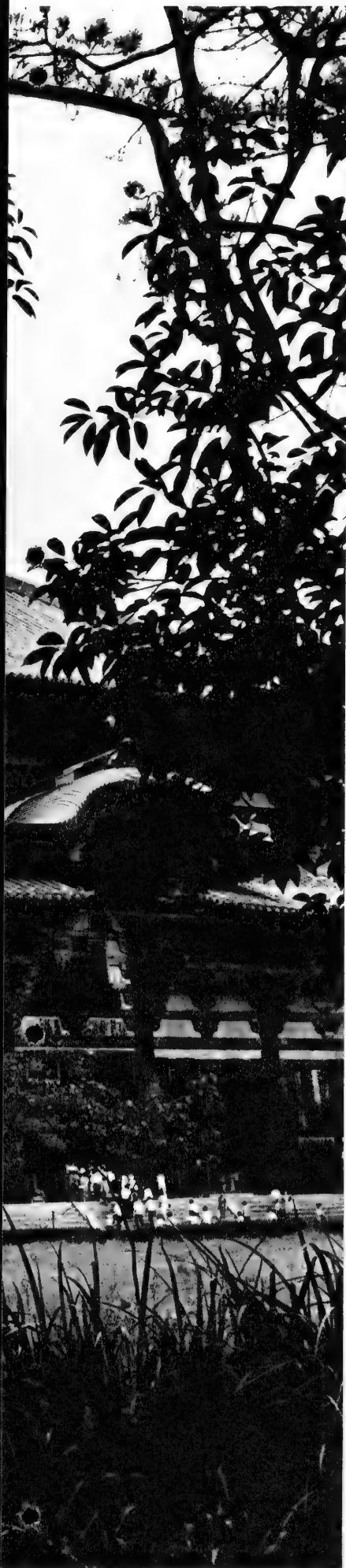
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Hall of the Great Buddha. This is the largest wooden structure in the world, measuring 48 meters in height and 50 meters both in width and length.





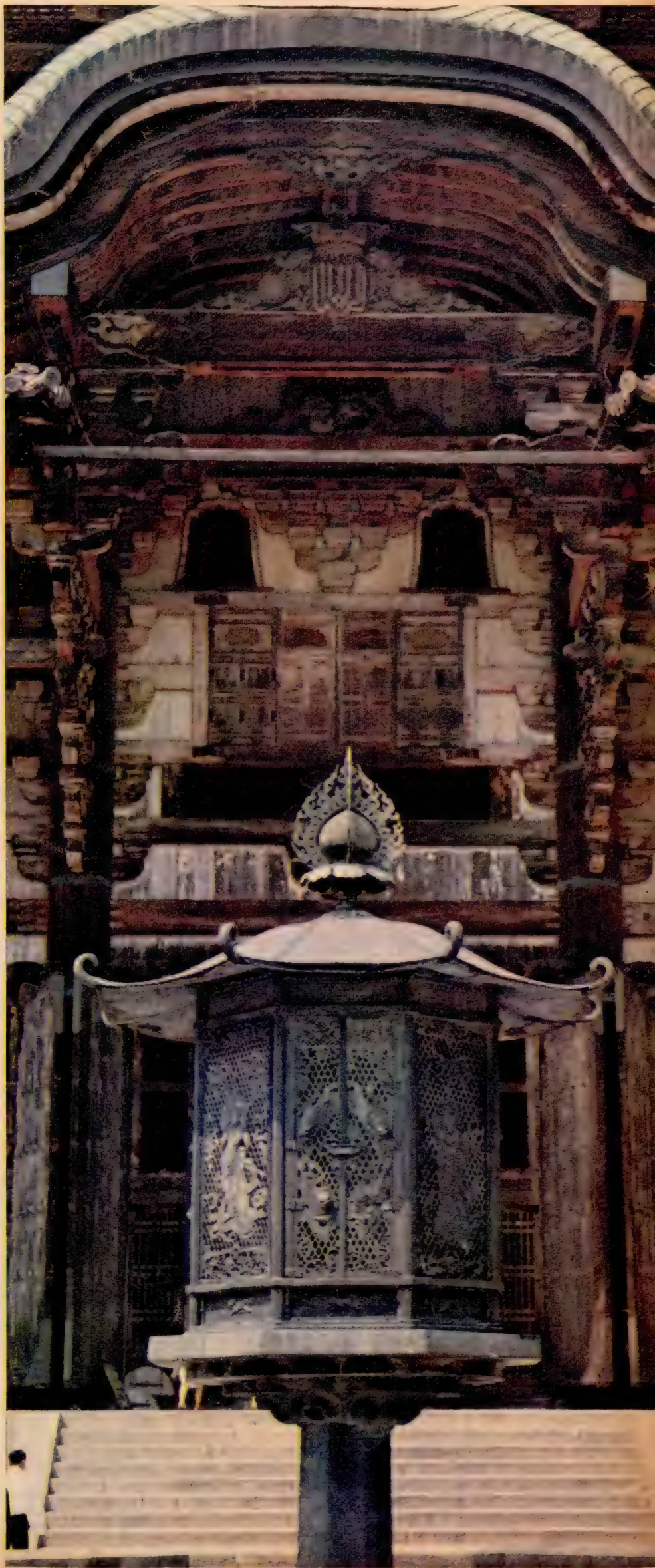
Above: Sangatsudo Hall is the oldest structure in the compounds of the Todaiji Temple. Enshrined here are 15 elaborate sculptured images of the Buddha and the hall is known as the treasure house of sculpture in the Nara Period. Below: Nigatsudo Hall located behind the Sangatsudo on elevated land. A panoramic view of the whole city of Nara as well as its environs can be obtained from here. It was originally constructed in the year 752, but was destroyed by fire several times. The present hall was rebuilt in 1669.



Left: Evening view of the Hall of the Great Buddha from the Nigatsudo. This building can be seen from any part of Nara and its environs. Above: Hall of the Great Buddha. Below: Earthen wall within the precincts of Todaiji Temple. Practically all of the ancient temples in Nara are surrounded by such earthen walls.



Above: Nandai-mon. Below: Solid tiled roof, straight wooden pillars and white wall—a combination of these three elements creates the reserved and sombre beauty of the buildings in the compounds of the Todaiji. Octagonal garden lantern in front of the Hall of the Great Buddha. Made of copper, the lantern is a product of the 8th century. Of the numerous garden lanterns in Japan, this octagonal one is the most ancient and beautiful. At one time it was coated with a layer of gold leaf.



Spirit of the Great Buddha

By **SHOJUN HASHIMOTO**
Chief Priest of Todaiji Temple

THE real name of the Great Buddha of Nara is "Virushana Buddha" from the Sanskrit word "Vairocana." This Buddha preaches the teachings contained in the Avatamsaka Sutra, which was translated in China about 1,550 years ago.

The word Vairocana means "to illuminate the whole universe," and just as the sun shines eternally and equally on everything in the world, the infinite compassion of Buddha embraces every human, animal and plant equally and eternally without any discrimination as to race or nation. Compassion is defined as the mind or mental condition of being compassionate or sympathetic toward sentient beings.

Since there is a limit to human ability, it is impossible to cast an image of Buddha big enough to express its infinite compassion. Therefore, the Great Buddha of Nara is still quite small.

By reading the following passages in the Imperial Rescript of the Emperor Shomu who wrote it in October in the 15th year of Tempyo (743) specifically for the construction of the Great Buddha, one can understand the significance of this Buddha.

"I intend to construct this image of Buddha in the hope that all the people in the world may live in peace and all animals and plants may grow healthily. Anyone who wishes to help with the construction of the Buddha, even if he brings only a handful of grass or earth, please lend me their hands. No one shall be forced to assist in the construction of the Buddha, nor will anyone be forced to pay unreasonable taxes."

WHEN the Buddha was being constructed, a large number of well-known priests, men of culture and technicians from Asian countries such as China, Korea, Indonesia and India, had congregated in Nara. Nara, at that time, can be considered as having been an international city with a considerably high cultural level. Consequently, there was probably no discrimination towards race or nation in Nara at that time and the mood created by the Buddha, I believe, had already permeated the city.

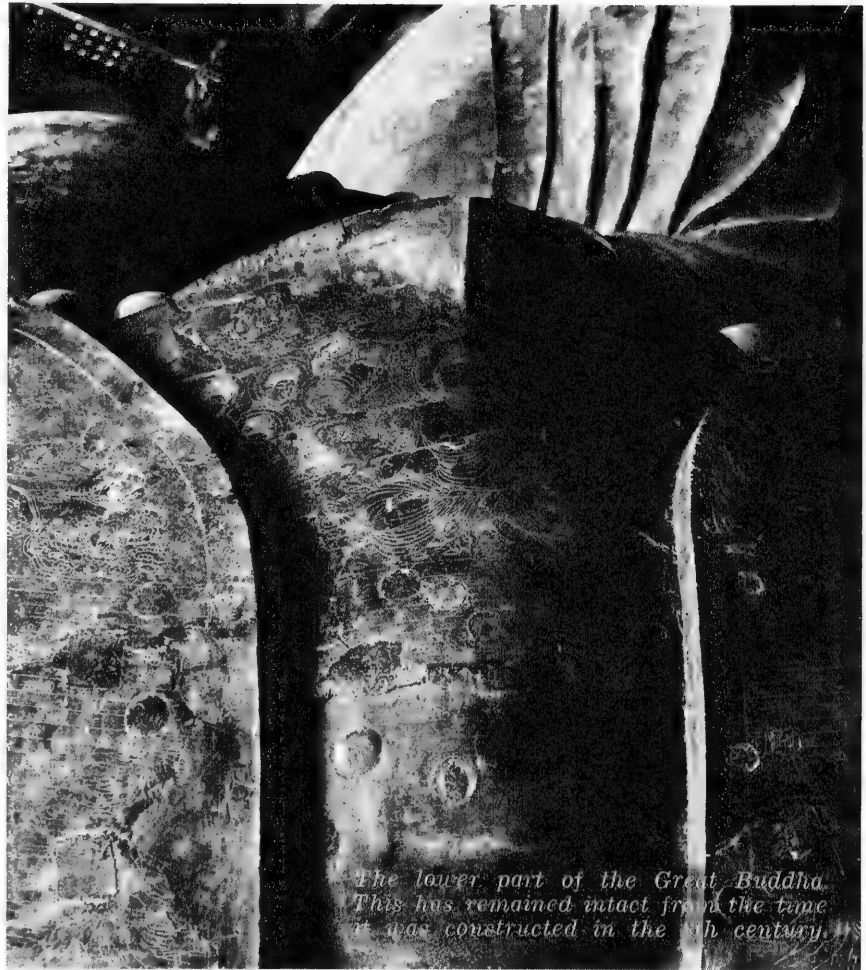
The ultimate objective of the Emperor Shomu was to construct the biggest statue of Buddha conceivable with the help of all the people in Japan as well as the various races in Asia in order to fully realize the infinite compassion of Buddha. Therefore, the Great Buddha of Nara may be said to have been a symbol of the enormous energy of Japan which had assimilated the religion and culture of Asia.

HOW, then was the Great Buddha constructed? It was in October, in the 15th year of Tempyo that Emperor Shomu issued his Imperial Rescript concerning his plan to cast the great image. Work on the original cast was started at a place called Shigaraki in the province of Omi (now Shiga Prefecture) and about four years later in September, in the 19th year of Tempyo (747), actual casting was initiated at the present location of the statue. It is recorded that the Emperor Shomu himself carried earth in his own sleeves during the construction period. The statue of the Great Buddha was finally completed in October, 749, the first year of the Tempyo-Shoho Era.

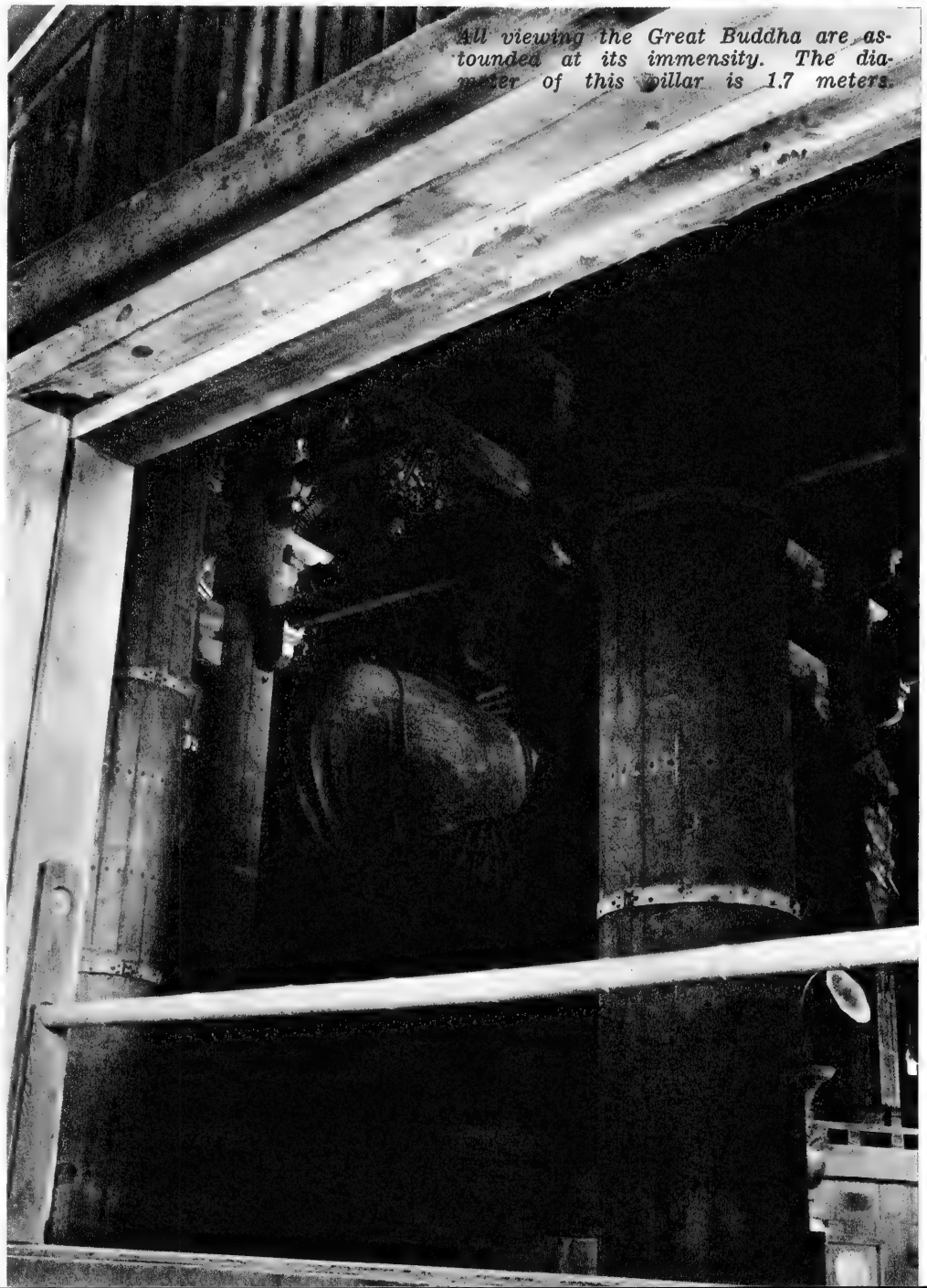
Since then the Great Buddha has been destroyed by fire twice; once during civil wars at the end of the Heian Period (1180) and the second time in the Muromachi Period (1567). However, on both occasions, the statue was rebuilt completely, and this is proof that the infinite compassion of Buddha had continued to live strongly in the hearts of the Japanese people.

LET me explain a little about the positions of the hands of the Great Buddha and what they signify. The right hand, with the palm turned outward, signifies the elimination of anxiety. The left hand, with the palm facing upward and placed on the knees, signifies that prayers will be fulfilled. In other words, the hands of the Great Buddha signify the saving of human beings from suffering and trouble and are symbols of the deep and infinite compassion of Buddha.

I hope to concentrate my efforts in making the people of the world understand this all encompassing and infinite compassion of Buddha because I believe this to be one of my greatest responsibilities.



The lower part of the Great Buddha. This has remained intact from the time it was constructed in the 8th century.

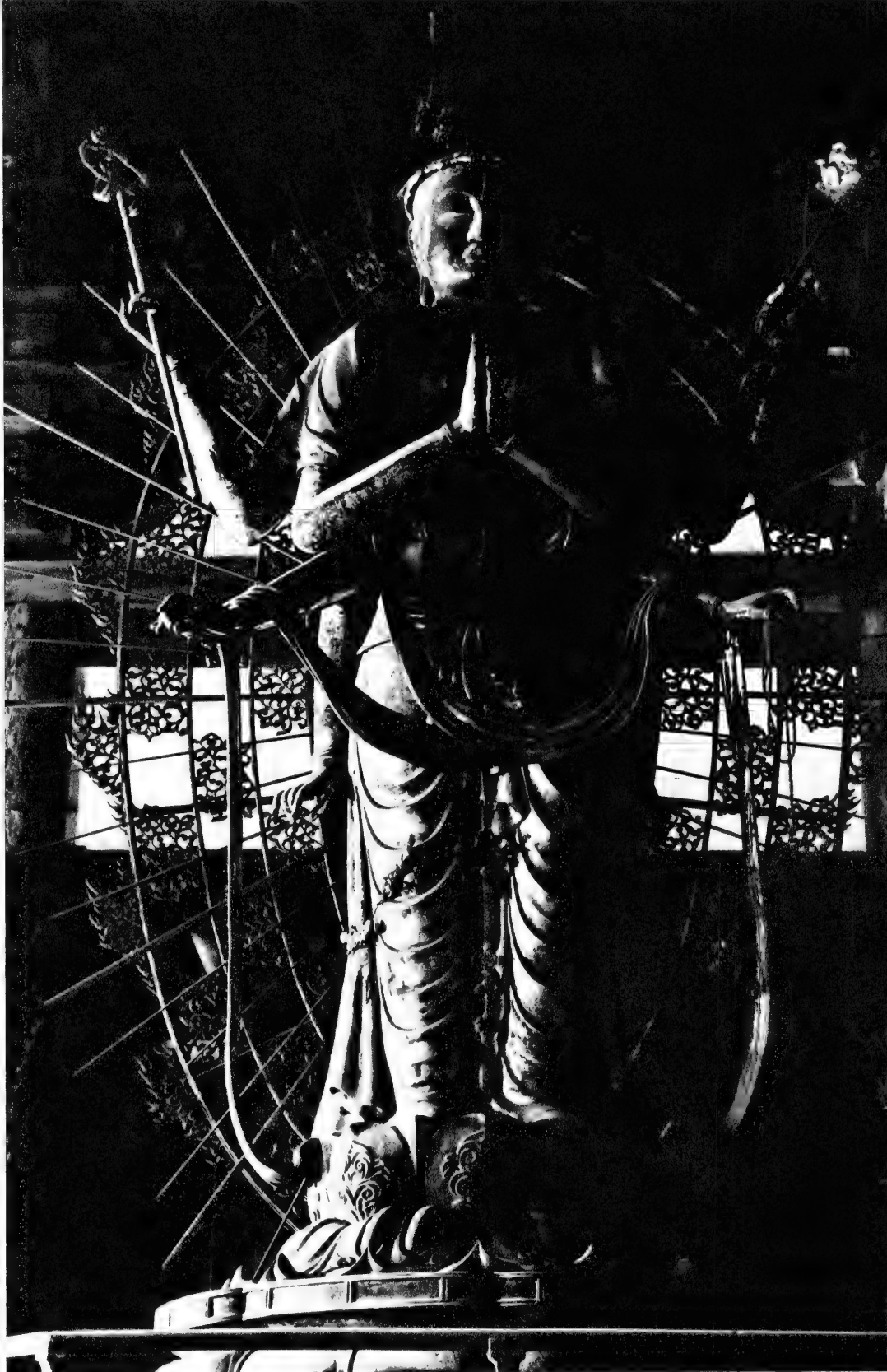


All viewing the Great Buddha are astounded at its immensity. The diameter of this pillar is 1.7 meters.



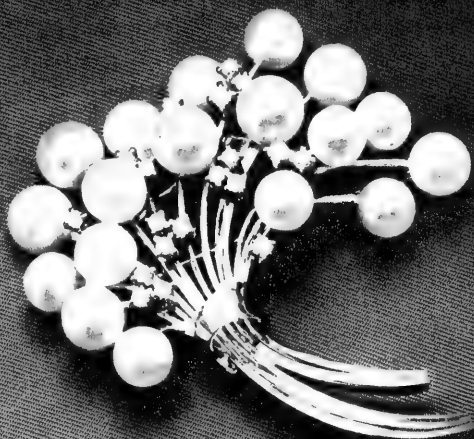
The Great Buddha. The Todaiji Temple was constructed specifically for the worship of this Great Buddha which is the largest bronze statue in the world, 16.2 meters high and weighing 500 tons. More than 10 persons can stand on the palm of the Buddha's hand.





When one enters the Sangatsudo Hall after passing through the ancient entrance, a large number of Buddhist statues glistening in the wan light filtering through a small glass window greet the eyes. These are products of the Nara Period and considered masterpieces of that era. Among the most renowned images are the Gakko Bodhisattva (center, above photo) and the Nikko Bodhisattva (center, below photo). Compared with other images, these two are tinged with a sort of sweet sentimentalism, and are the most popular among lovers of Buddhist sculpture. Situated in the center of the 15 statues is the Kannon Bodhisattva (Goddess of Mercy) to which the Sangatsudo is dedicated (right photo). This image, like those on the left photo, is about four meters tall. Its great size as well as the broad face and voluminous body eloquently indicated the magnitude of Buddhist culture in the Nara Period.

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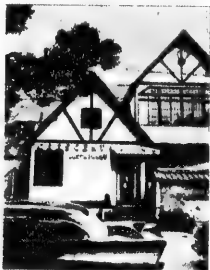
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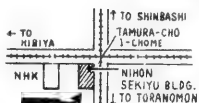
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The Kaidan-in—where the priests make vows before the Buddha promising to strictly adhere to the principles of Buddhism and carry them out in actions. Situated here are the Shiten-no (the Four Guardians of Buddhism). Pictured here are three of the statues. Together with the Buddhist images in the Sangatsudo, these statues are considered the most representative sculptures of the Nara Period, and with close eyebrows and their faraway look, are deeply impressive.



One of the two Deva Kings of Nandai-mon. This is a product of the Kamakura Period in the early part of the 13th century and faithfully portrays the grand spirit of that era. It is carved of wood and is 7.6 meters tall. Of the numerous images of Deva Kings in Japan, this is the largest and most attractive.

Nara's Lovely Deer

One of the main attractions of the ancient city of Nara is its deer, and some visitors even say that Nara would not be worthwhile visiting if it weren't for its herds of deer. The sleek animals are indeed one of the most popular and familiar sights in the city. Small fawns wobbling alongside their mothers, bucks with huge spreading antlers can be seen strolling through the wooded city and crossing the streets as if they owned them. It is a common sight to see visitors snapping pictures of the animals as they eat out of one's hands.

Some 1,000 deer roam the city centered in Nara Park and it was about 1,200 years ago

that they were domesticated and began living together with human beings.

There is an interesting story about the origin of the deer in Nara. The Kasuga Taisha adjacent to the Todaiji Temple near Nara Park was constructed about 1,200 years ago by the Fujiwara clan which held sway over the country from the Nara and Heian Periods and retained as their family shrine.

According to legend the deity enshrined at Kasuga Taisha came to Nara from a distant land riding on the back of deer. Since then, the people of Nara treated the deer as sacred animals just like cows are revered by the followers of the Hindu religion in India.

"Shiro-chan" or Miss White, with white plumage on her head, is called the "Queen of Nara Park."



Deer become romantic in autumn; stags polish their stately antlers against the trunks of trees, rub their flanks with mud, and tread around the park like the generals. They fight even with their fellows or friends to capture a sweetheart.

There were times when the deer in Nara were accorded even better treatment than human beings. It is even recorded in ancient documents that once when a high official was riding through the streets of the city on an ox-drawn cart, he happened to come across a deer walking in the middle of the road and got down from his cart and made a deep bow to the animal. An extreme case has been recorded whereby a man who had killed a deer was captured by the parishioners of the Kofukuji Temple (located in the middle of Nara Park and which used to be the family temple of the Fujiwaras) and was beheaded for his crime.

It is often said that the people of Nara were early risers in ancient days. The reason, however, was not that they were more industrious than people of other regions but that they were fearful of being discovered with a dead deer in front of their houses.

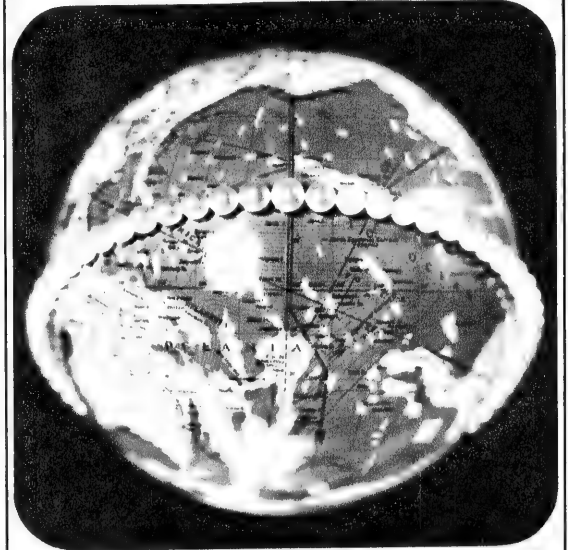
In other words, the people were afraid of the severe punishment they knew would be meted out to them if a deer which had died from sickness was found near their homes. Therefore, they used to rise early and check their surroundings for any dead deer and if they found one, they had to dispose of the carcass quickly before any official noticed it.

The deer of Nara, which enjoyed full pro-



The deer in Nara are tamed, and beg the tourists for their favorite "senbei" or sweet potato crackers, which are sold at the stands in the park. Some deer stride across the roads without fear of automobiles. But the cars are the most dangerous objects that they encounter. During the last year, more than 40 deer were killed in traffic accidents, and their protection from these has become an urgent problem.

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tection of the Kasuga Taisha and the Kofukuji Temple and lived a carefree life for many centuries, were almost annihilated twice during the past 100 years. The first was in 1868, the year of the Meiji Restoration. The second crisis came during World War II.

With the Meiji Restoration, Western culture began pouring into Japan and as a natural result, the prestige and authority of shrines and temples in the country began to diminish rapidly. The Kasuga Taisha and the Kofukuji Temple were no exceptions and

had no time nor financial means to protect the deer. The people of Nara, on the other hand, began to take revenge on the deer and began shooting them down or catching and killing them in great numbers. By the 10th year of Meiji (1877), only 38 deer remained. However, the deer were saved by an ordinance issued by the governor of Nara Prefecture and by 1941, the number of the animals had increased to approximately 800.

With the outbreak of World War II, the food shortage again decimated the deer population of Nara and when the war ended,

there were only 79 of the animals.

As life reverted to normal a movement was launched to save the deer, and it was in 1947 that the Kasuga Taisha, the city of Nara and deer-loving citizens jointly formed an association called the "Society for the Protection of the Deer of Nara," and through this society the deer population began to increase once again until it has finally reached approximately 1,000 head.

Today, the deer of Nara are not revered as sacred animals but are tourists attractions and symbols of Nara.



The deer sometimes go to Todaiji Temple to create a scene unique to Nara.

• INVITATION TO Nara

Nara, known throughout the world for its Great Buddha, its deer and its ancient art objects, is the spiritual home of the Japanese people.

The city which was also the center of ancient Japanese culture, abounds in artifacts and relics of the Stone Age, numerous ancient graves and mausolea of the emperors as well as remains of ancient palaces. Its cultural legacies include architecture, sculptures and paintings of the various periods in Japanese history and it is also a treasure house of Buddhist culture.

Nara is situated approximately in the center of Japan and can be reached quite easily from Osaka and Kyoto in about 30 minutes on a special express train of the Kinki Nippon Railways. It should be seen by all foreign visitors because as aforementioned, Nara is not only the cradle of our culture, but still retains vestiges of the Japan of 1,200 years ago.

The Todaiji Temple, introduced in these pages, is one of the representative temples in Nara, but there are numerous others comparable in age and splendour.

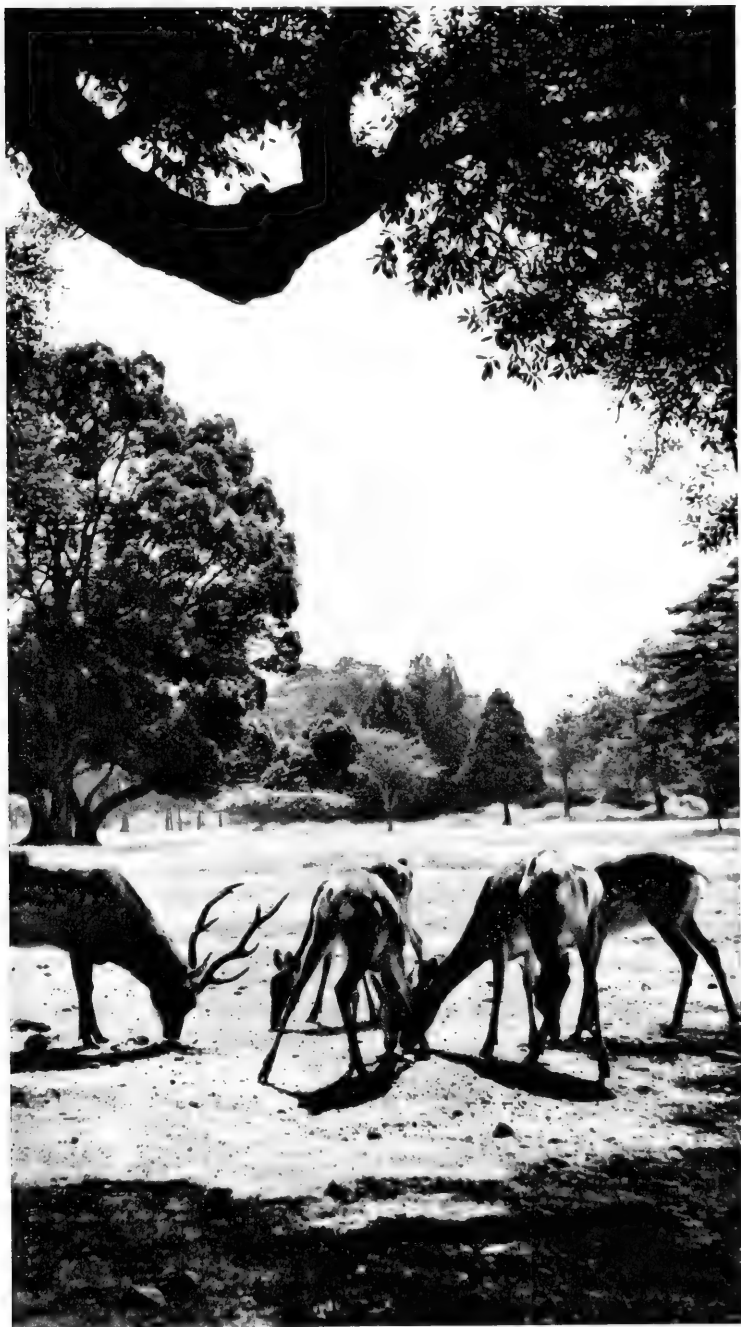
Kofukuji Temple

The Kofukuji Temple, with Todaiji, was constructed in the 9th century by the Fujiwara clan and was its family temple. It was destroyed on numerous occasions by fire and the present temple dates to after the Kamakura Period (14th century). The beautiful five-storied pagoda in the compound of the Kofukuji, which has been designated as a national treasure, is together with the Todaiji's Great Buddha, a symbol of Nara. The three-storied pagoda and the main building in the temple have not changed since constructed centuries ago.



Nara Park

Nara Park, located east of the city, is the largest in Japan with an area of 1,250 acres. Because of its vastness the visitor obtains the impression that the whole city of Nara is a vast park. Temples dot the wide expanse of grassy, tree-studded park, where about a thousand tame deer can be seen which eat out of the hands of the visitors.



Kasuga Taisha Shrine

The Kasuga Taisha (Great Shrine) was constructed in the 6th century when Nara was designated as the capital of Japan. It later became the family shrine of the great Fujiwara clan and prospered greatly through their patronage. The red-painted shrine building, situated amidst huge trees more than 1,000 years old on Mt. Kasuga presents a striking and beautiful sight. However, most impressive are the 1,800 stone lanterns within the precincts of the shrine and over 1,000 metal lanterns suspended from the eaves of the long corridors. The lanterns are lighted twice every year, i.e., on February 3rd and on August 15th. These events are called the "Mantoro" of Kasuga.



Horyuji and Chuguji Temples

Horyuji was constructed by the Prince Shotoku about 1,350 years ago, is considered the world's oldest wooden building. Aside from the main building and the five-storied pagoda which retains its original form, there are 49 other edifices which have been designated as national treasures or important cultural assets.

Adjacent to the Horyuji stands the Chuguji Temple, which is a nunnery where many nuns lead a quiet life of prayer and meditation. One of the representative treasures of this temple is the Mirokubosatsu (Buddhist Saint), which has also been designated as a national treasure. This Buddhist statue is well-known for its pose, with the finger of the right hand slightly touching its cheek.



Toshodaiji Temple

The Toshodaiji Temple was constructed in the year 759 by the high priest Ganjin. The main building and the auditorium are the largest and most beautiful in existence among buildings constructed during the so-called Tempyo Era. The auditorium, in particular, is the only construction extant of palace architecture in Japan today.



Yakushiji Temple

The Yakushiji Temple was built at the end of the 7th century, but was destroyed several times by fires and earthquakes and reconstructed each time. Only the East Tower still retains its original form. This East Tower is a three-storied pagoda 34 meters high, has been designated as national treasure and is the only building which remains of the Hakuho Period. Its beautiful form fascinates every visitor.



MUSEUMS IN NARA

Yamato Bunka-Kan

The Yamato Bunka-Kan (Yamato Cultural Hall), an art museum located in the suburbs of Nara, was constructed in 1950 by the Kinki Nippon Railways to commemorate the 50th anniversary of its establishment.

Housed in this museum is one of Japan's largest collections of Oriental art objects, including Japanese and Chinese paintings, sculptures, ceramic and lacquer objects of art, metal works, and dyed cloths. The museum was designed by Isoya Yoshida and is a modern building patterned on traditional Japanese architectural lines.

Together with the Nara National Museum, which accommodates numerous famous Buddhist sculptures, the Yamato Bunka-Kan is also a must for foreign tourists. An exhibition of valuable cultural assets will be opened at the museum from October 21 to November 27. Included among the 60 objects of art to be displayed are the Matsuura Byobu (folding screen), the Nezame Monogatari Emaki (picture scroll), decorated hand mirrors, Sung paintings, famous paintings by Ogata Korin and other paintings, sculptures and ceramic wares.



ANNUAL FESTIVALS

Burning of Mt. Wakakusa

One of the most colorful events in Nara during the New Year is the burning of grass on Mt. Wakakusa, which commands an excellent and panoramic view of the city. This hill is 340 meters high and its slopes are covered with thick grass which is burned every year.

The grass burning ceremony is carried out on the evening of January 15th when priests from the Todaiji and Kofukuji temples carry the sacred flame to the hill to start the grass fire. Sparks from the burning grass soar into the sky presenting a beautiful and unforgettable sight.

Omizutori

Omizutori is a ceremony carried out by the priests of the Todaiji Temple every year from March 1st to 14th. This is a solemn event with the climax witnessed on the night of March 12th when the priests, in the light of hundreds of pine torches, carry the sacred water into the main-hall of the temple.



Ochamori of Saidaiji Temple

An unusual event takes place at the Saidaiji Temple on the second Saturday and Sunday in April in the tea drinking party called the "Ochamori." It is said that by drinking tea at this party, a person will be immune from misfortune. This party is featured by the giant-sized tea cups and utensils used. And it is a humorous sight to see beautiful, kimono-clad young girls sipping tea from cups larger than their own heads.



Takigi Noh

In May every year, an ancient Noh play is performed on the lawn of the Nandai-mon in the Kofukuji Temple. The stage is constructed in front of the gate enclosed by a bamboo fence. When dusk falls, the piles of faggots stacked nearby are lighted and the Noh play commences. It is called Takigi Noh because it is performed under the light of a bonfire. This is one of Nara's most elegant annual events.

BEST HOTEL IN NARA



Nara Hotel

Nara Hotel is the only one in Japan patterned after the Momoyama style of architecture and built exclusively of Japanese cypress. A fine view can be obtained from this hotel of the deer frolicking in Nara Park, the five-storied pagoda and the Great Buddha Hall of Todaiji Temple. The minimum charge for an overnight stay is ¥2,700 per person. A grill, bar and beauty parlor are available.

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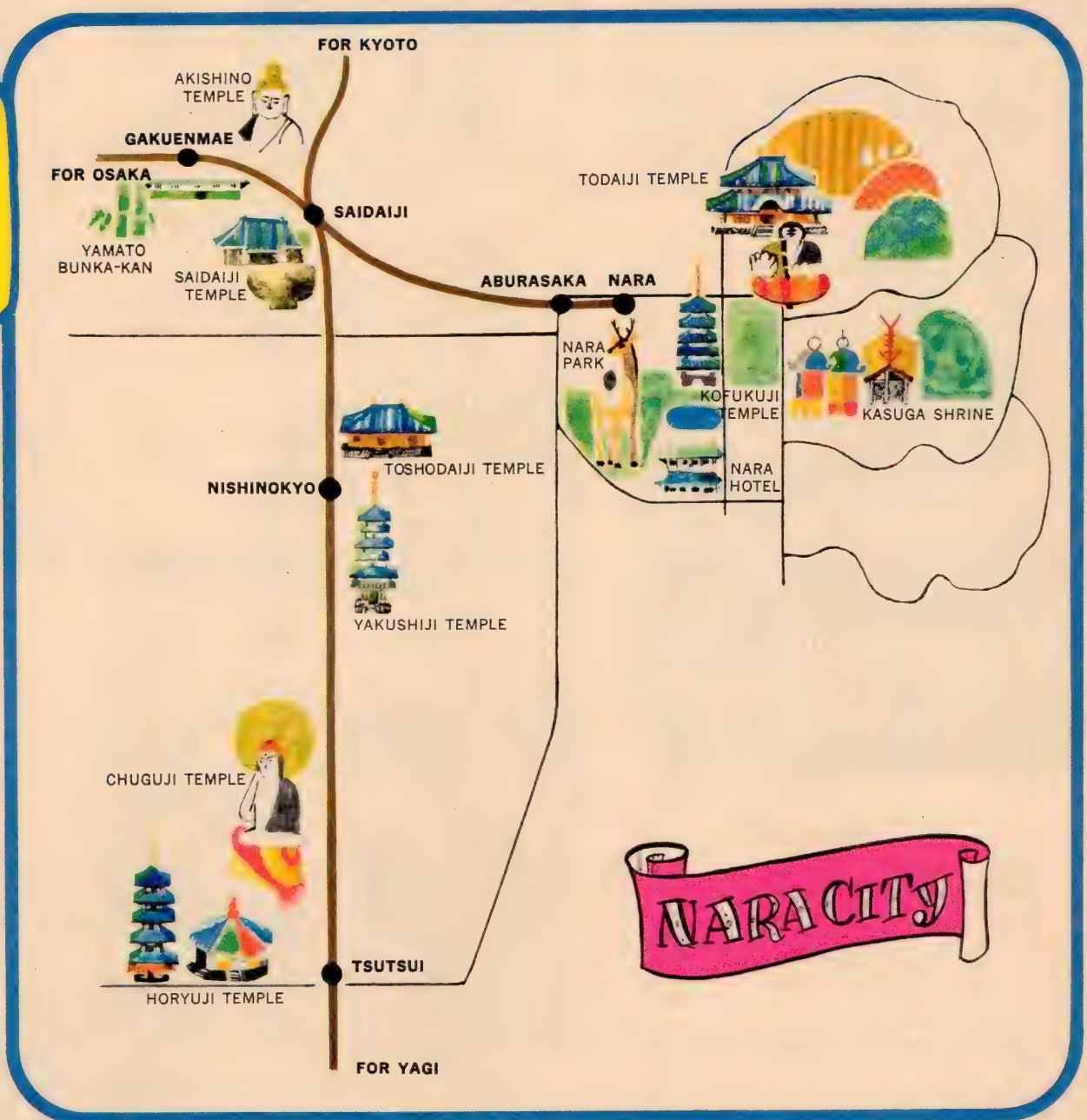
B) Around Kasuga Okuyama—about 1-1/2 hours.

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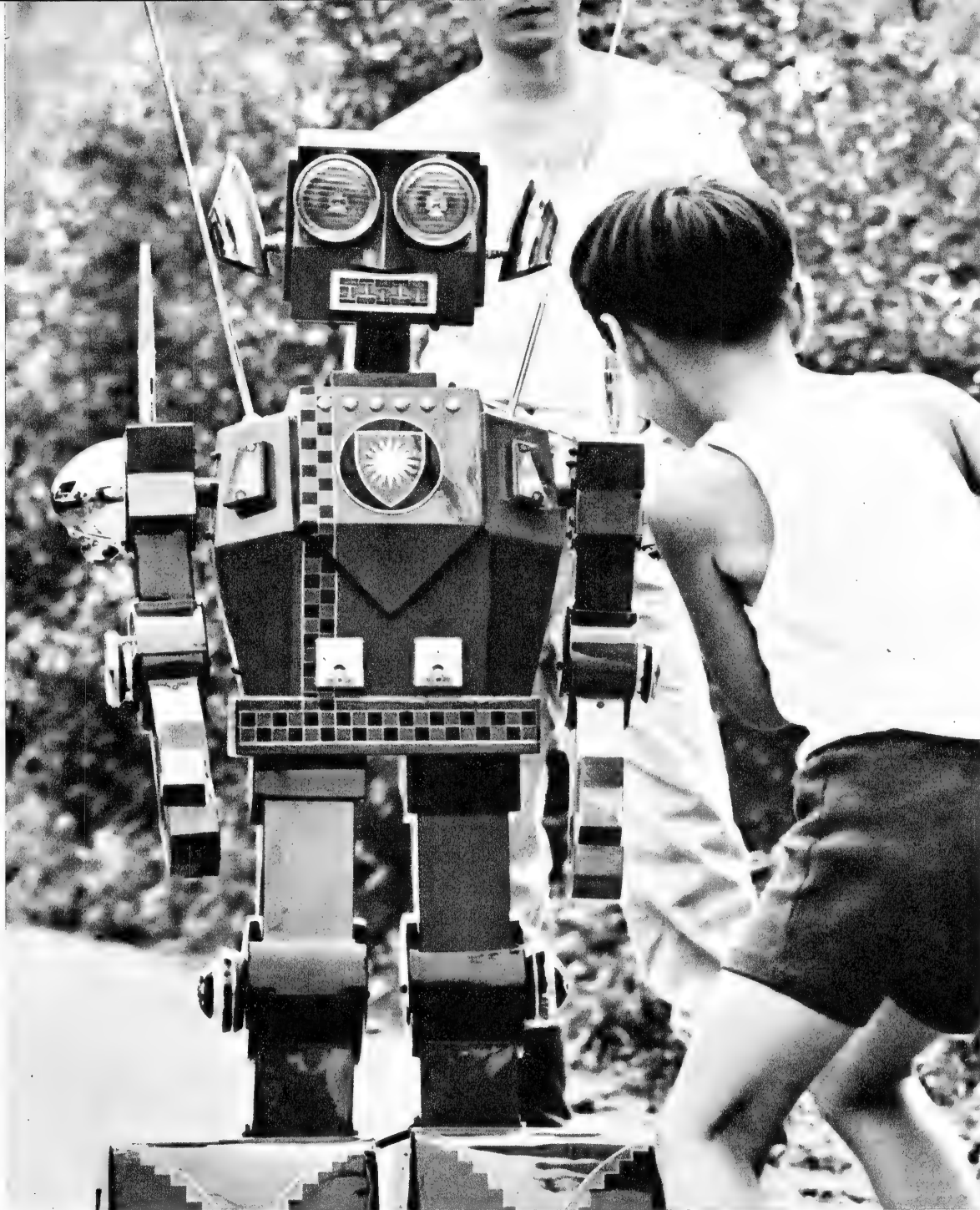
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Robots on a Stroll



One day two robots went to town. Children immediately recognized them, first in a surprise, then with fear, but soon became good friends.



There is a small white, two-story building in the midst of a wood surrounded by fields about 30 minutes ride from the center of Tokyo. At a glance, the building looks like a small cottage industry factory but the sign on the billboard reads "Japan Children's Culture Research Institute." This is the home of 62-year-old Jiro Aizawa, who is famous among the children of Japan as "Uncle Robot."

As soon as one enters the house, the rooms are found to be stacked high with piles of toys, the culminative efforts of Aizawa, who has spent the last half century inventing toys for children. Among the toys are robots, animals and miniature cars and every other conceivable plaything for children.

In 1910, news was received in Japan that a magic box (a robot using springs) was displayed at the World Exposition in London. This news captured the interest of mechanically-inclined boy in the fifth year of an elementary school who started to construct his own robot of tin and cardboard. Ten years passed and the boy now a young man of 21 had already received a patent for a robot which could speak. This was the young Aizawa, who, since then, has spent 50 of his 62 years in making toys.

Aizawa is the head of the institute and his son Kenji, 32, is the standing director. Aside from these two, there are nine employees, men and women, who are concentrating on inventing new toys.

The principal aim of Aizawa is the creation of scientific toys. He has already received patents for scores of his creations. He has a large collection of models of electric locomotives of the world, and models of future telephones through which the speakers can see each other's faces, as well as models of undersea cities, totalling more than a thousand. However, Aizawa, his son Kenji and staff are concerned chiefly with the creation of new types of robots.

Aizawa is fond of children and they in turn are greatly attracted by robots which can walk and talk freely like the hero of the TV drama "Tetsujin" (Iron Man). Aizawa likes to see the gleam of joy in the children's eyes when they see such robots and he is quite famous with them through radio and the TV screen and receives a great number of letters from his little fans every day.

Aizawa has created 700 robots, ranging from one 2 meters tall and those of only 30



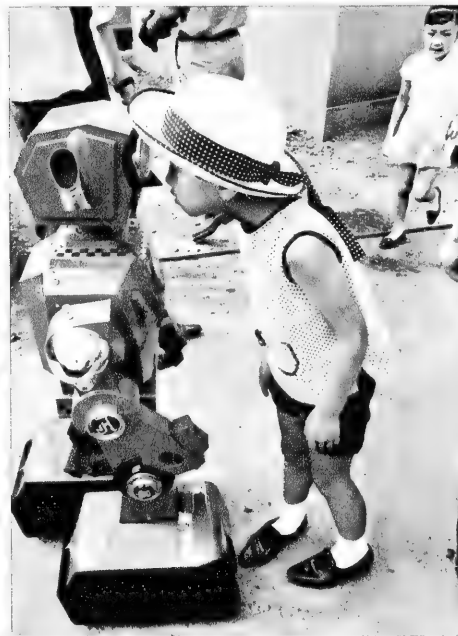
centimeters. But he is particularly proud of eight of his creations, which are life-size robot brothers. These eight robots not only walk but also can shake hands, wink, bow, nod and talk. Numerous requests are received by Aizawa for the services of his eight robots, which are dispatched to children's halls and children's science museums.

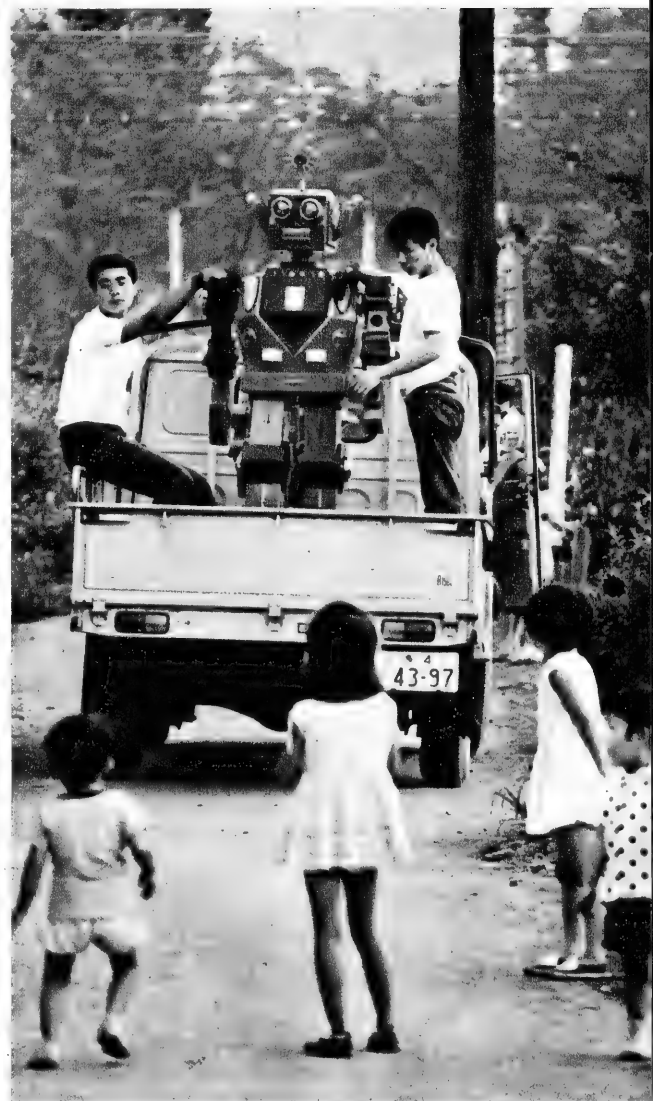
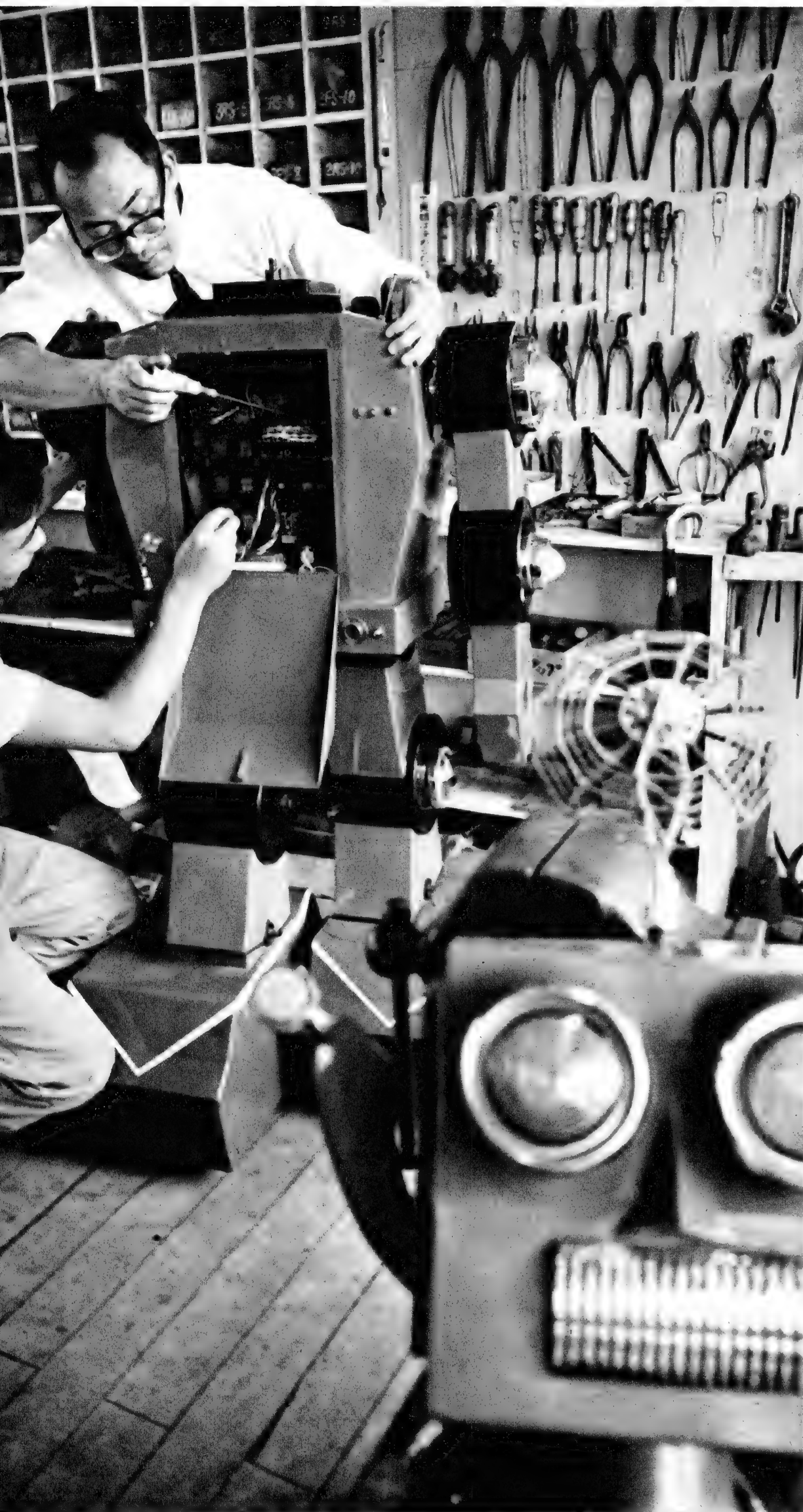
A large number of children visit Aizawa's Research Institute daily to see the robots, but despite his fondness for the children, he does not allow them into his workshop because there is so much work to do. But when work is finished, Aizawa brings out the robots and lets the children feel and play with them and explains the functions of his creations.

Today, Aizawa brought out two of the eight brother robots for a stroll outside his home. One is Goro, born October 10, 1961. He is 165 centimeters tall and weighs 123 kilograms. The other is Hachiro, born in October, 1965, weighing 60 kilograms and 115 centimeters in height.

The area is a quiet residential district but soon a large number of children gather around the two brothers. The children clap their hands as the robots, manipulated by wireless remote control, make an about face or walk backward. There are children who are returning home from school. There are also apron-clad housewives with their children clinging to them and viewing the robots with incredible awe. It is the same feeling of wonder that Aizawa experienced 50 years ago. And he is satisfied to find that his creations give such pleasure to the children. When the robots have finished their walk and are packed in a car for their return home, the children are still gazing with longing eyes.

The institute is a juridical foundation and because the Government has recognized the fact that it is contributing to the improvement of children's culture, the Health and Welfare Ministry is providing an annual subsidy to Aizawa. It is extremely rare for the Government to provide a subsidy to an installation engaged in the making of children's toys, but in the case of Aizawa's institute, it is an exception. The reason is that Aizawa's work has been considered outstanding. Another reason was the persistent pleas of Aizawa which moved the Government officials to provide a subsidy which in turn would help to create more interesting playthings for children.





Left: Mr. Aizawa, the man with spectacles, is taking care of his beloved "children." Above: Children see off their friends.

JAPANESE MOTORCYCLES

Their Miraculous Rise to Popularity





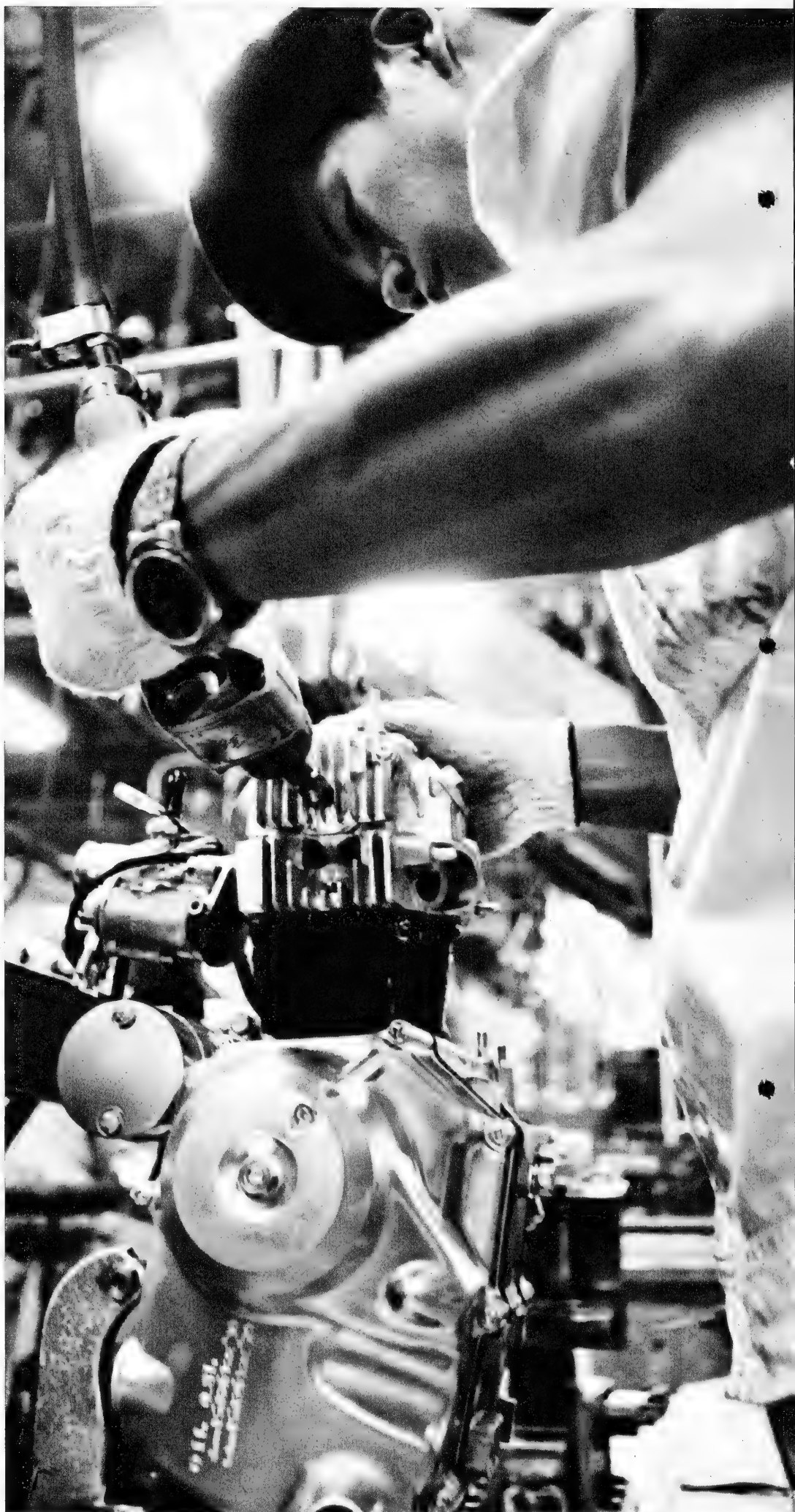
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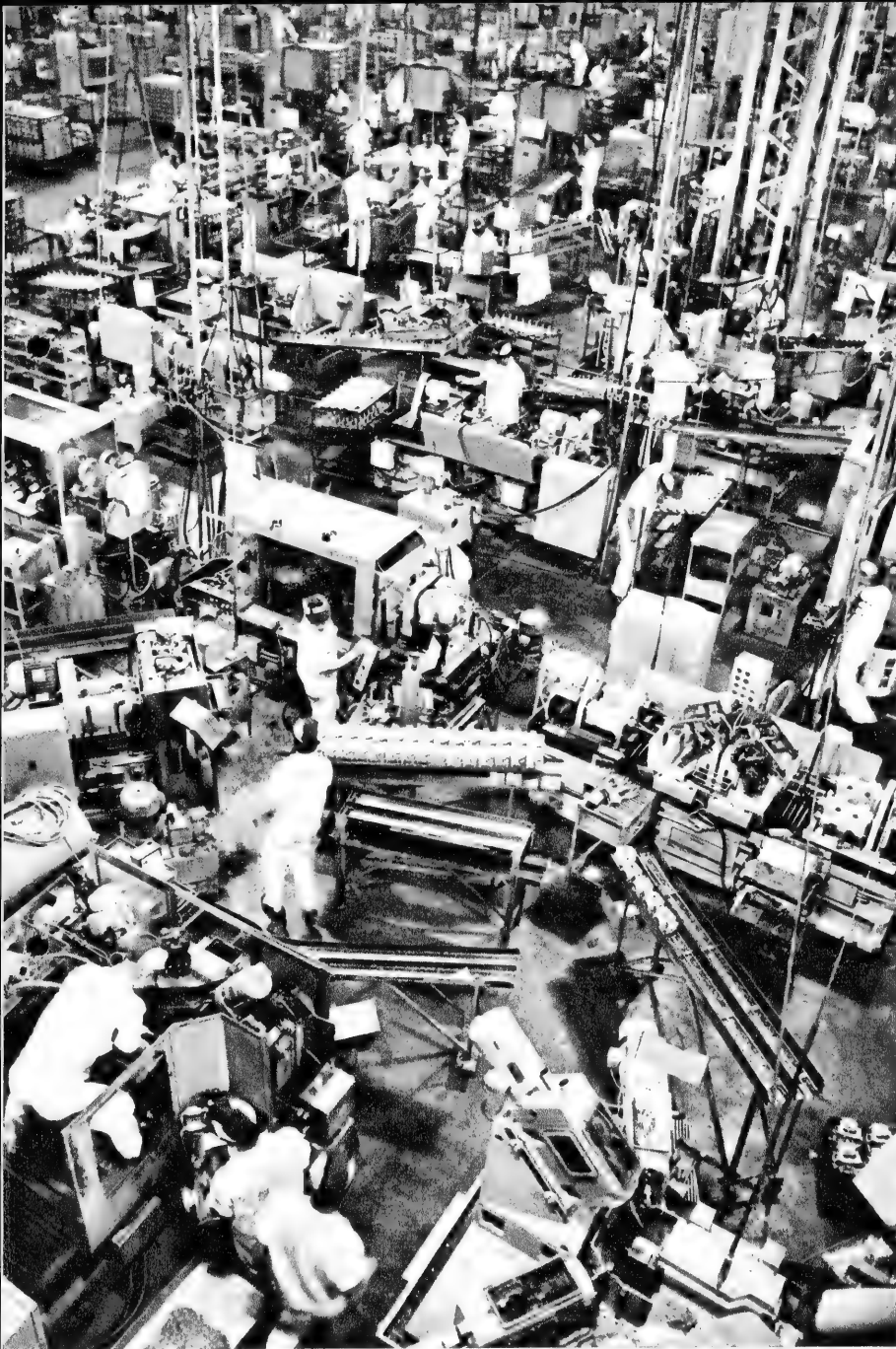


THE LEADING DEPARTMENT STORE IN THE ORIENT
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The interior of the Suzuka Works—the world's largest motorcycle factory—where 100,000 motorbikes roll off the assembly line every month. The rational plant layout attracts numerous visiting businessmen and engineers, who obtain hints of improving their own production systems.



Japan's motorcycle industry is young and so are its workers. At the Suzuka Works of Honda Motors, the average age of the 2,600 employees is 23.



Victories at International Races

Japanese motorcycles were practically unknown abroad up to 1961 when they shot into the limelight at the famous Isle of Man races where Honda racers dominated the top five places in both the 125 cc and 250 cc classes.

The Isle of Man TT (Tourist Trophy) races are the most authoritative international motorcycle races in the world and it requires a machine of top quality to win on the rugged 60-kilometer course studded with numerous obstacles which winds around the tiny island. The engine must be powerful and its body tough and durable. In other words, a motorcycle capable of winning an Isle of Man race must be the finest in the world.

Motorcycling fans throughout the world were amazed and could not believe their ears when they heard that Japanese Honda racers, hitherto virtually unknown, had captured the first five places in two classes in the races held in 1961.

Since then Japan's leading motorcycle manufacturers, represented by Honda, Suzuki and Yamaha, have been entering their machines in all the famous international grand prix races in Europe and the United States where victory after victory has been achieved by their products. Today, as a result of these brilliant performances, Japanese-made motorcycles have won global popularity and been dubbed "the best in the world."

Because of the perennial dominance of Japanese motorcycles in all major international races, they do not make much news whenever they win a race. But whenever a foreign-made motorcycle beats its Japanese counterpart, the news is given considerable play up, similar to the case when the Dutchman Anton Geesink defeated the hitherto ever-victorious Japanese judoists for the world championship.

Most Prolific Producer and Exporter

The brilliant performances of Japanese motorcycles in international races have contributed immensely to the boosting production and increase in exports.

Japan's motorcycle production, which had been 880,000 units in 1959, jumped to a huge 1,470,000 units the following year, eclipsing France, which up to then had been the leading motorcycle producer in the world. Production has increased annually since then and finally the figure totaled 2,200,000 units last year, far ahead of other motorcycle producing countries.

Of particular note is the rise in exports of Japanese motorcycles. Whereas Japan exported only 56,000 units in 1960, the figure for last year was approximately 860,000 units, an increase of about 15 times during a period of only five years. The ratio of exports to total production, which had been only 4 per cent in 1960, rose to a tremendous 40 per cent last year, despite the fact that export prices of the motorcycles are higher than on the domestic market.

No other motorcycle-producing country in the world is able to increase exports and so boost production and thus bring good business to the manufacturers. France, which is now the second largest motorcycle producer in the world, has been exporting about 200,000 units during the past couple of years and produces an average of about 1,100,000 units annually.

Japanese-made motorcycles are not only dominating international grand prix races, but have also captured the biggest share of the international motorcycle market.

Developing Powerful Engines

The present status of the Japanese motorcycle industry was not attained without a series of ups and downs and tremendous difficulties. During the 1950's when domestic demand for the vehicles was expanding, there were more than 70 companies mostly small scale, manufacturing motorcycles in Japan, including established firms and those which had newly entered the field.

Competition was severe and the firms were forced to reduce prices of their products or develop newer models in order to remain in business. As a result of this intensive competition a modernization and reorganization wave enveloped the motorcycle industry and companies which were able to carry these out successfully, remained in business while others fell into financial straits and the majority became insolvent.

Of the original 70 companies, only six are in business today—Honda, Suzuki, Yamaha, Bridgestone, Kawasaki and Fuji Heavy Industries. Out of these Honda has always taken the lead in this field and today produces nearly 70 per cent of all motorcycles in Japan.

In 1955, Honda's president Soichiro Honda, was completely taken aback when he visited the Isle of Man and saw with his own eyes, the excellent quality of European-made motorcycles participating in the gruelling races which were far superior to any Japanese make. Honda returned to Japan obsessed with the idea that the only way to expand Japan's overseas motorcycle markets was to produce machines capable of winning the Isle of Man TT races.

He concluded that the biggest factor in a motorcycle capable of winning races is its engine, and one powerful enough to compete on equal terms with foreign counterparts.

During the next four years, Honda mobilized the cream of his technical staff to develop such an engine. One of the major problems which he hoped to solve was the development of a four-cycle engine, quite an epoch-making attempt, considering the fact that a motorcycle engine was always considered limited to two cycles. By developing a four-cycle engine, Honda was sure that even a small one would be capable of more power output with increased revolutions.

Honda plunged into the work of developing this engine and made improvements on the crankshaft, adopted needle bearings to make the revolutions more smooth, shortened the piston rod and developed a filter that would thoroughly eliminate foreign matter from engine oil.

Thus, after four years of concentrated effort, Honda succeeded in producing a four-cycle engine capable of 9,000 revolutions a minute. It was with this engine that Honda's machines made a clean sweep of Isle of Man and other international grand prix races.

But Suzuki and Yamaha, two other major makers, were not to be left in the back seat, and under the slogan "Overtake and Pass Honda," the two motorcycle manufacturers concentrated their efforts to improve their products. Thus, Japanese-made motorcycles are of the highest standard in the world to-

day, in regard to both performance and stability.

In parallel with the technical improvements witnessed in Japanese motorcycles, the manufacturers also bent great efforts toward modernizing their management methods. The first was the initiation of mass production systems. In the case of Honda, its Suzuka Plant, completed in 1960, is the largest in the world with a capacity for production of more than 100,000 motorcycles a month. Suzuki also has a plant producing 35,000 units while the Yamaha also owns a plant with a production capacity for 30,000 units monthly. These mass production plants are among the largest in the world, and the companies have succeeded in drastically cutting down production costs.

New models have been designed one after another based on ideas which match the tastes of motorcycle lovers and are now sliding down the assembly lines of these mass production plants.

Future Problems of the Industry

But despite the tremendous growth of the Japanese motorcycle industry in the past decade, there still are some difficult problems which remain to be solved.

One is the fact that domestic demand for motorcycles is tapering off in recent years due to the great dissemination rate of the vehicles. For example, one out of 12 persons in Japan is in possession of a motorcycle, a ratio which is one of the highest in the world. To cope with this situation, the motorcycle makers are now pushing plans for the production of more smaller sized models having a greater degree of stability and safety and which could be utilized as easily as an automobile. They are also publicizing motorcycles for sports and recreational purposes in order to attract new customers.

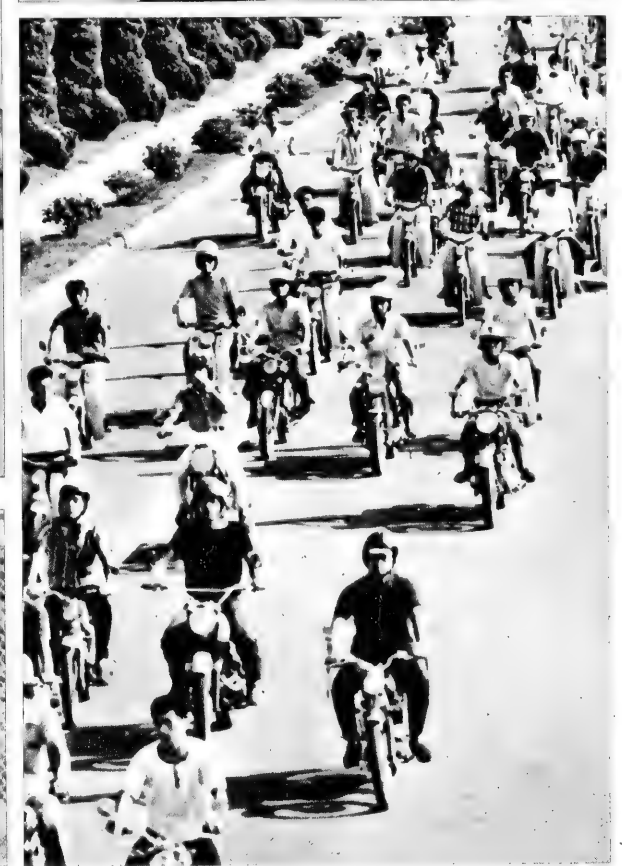
However, with the progress witnessed in motorization in Japan in recent years, there is a strong tendency towards greater demand for automobiles than motorcycles. Therefore, it is doubtful whether the production of motorcycles will increase at the same pace as in the past. Consequently, if the motorcycle manufacturers hope to continue to enjoy brisk business from a long-range point of view, it will probably be imperative for them to branch out into different lines. One line which may be favorable is the manufacture of automobiles. As a matter of fact, Honda and Suzuki, the two foremost motorcycle makers, have already infiltrated into this new field.

In the case of Honda, it has already produced and been successful in selling a large number of small sports cars and light four wheelers while Suzuki is also manufacturing light four wheelers and small-sized passenger cars. Honda was also the first in Japan to produce Formula cars, one of which won first prize in the Mexico Grand Prix race.

The motorcycle makers, however, are well aware of the fierce competition in the Japanese automobile industry and it will not be easy for them to remain in competition by merely producing machines which are not much different from existing models.

But, great expectations are placed by the motorcycle manufacturers, in the future, when they branch out seriously into the automobile industry.









Some youths have taken to the pastime of speed which they seem to prefer to movies, dancing and bowling. After enjoying a weekend on their motorcycles, on Monday these young men and women change into office wear and return to work.

YAMAZAKI

Home of Japanese Whisky

It is often said that only the Japanese have adopted the beverages and cuisines of so many countries. Among the drinks popular among the Japanese people today are *sake*, the national drink, as well as beer, whisky, wine, vodka, gin, brandy and the Chinese *lao chu*, all of which are now produced in this country.

Together with *sake* and beer, whisky is one of the most popular drinks although the Japanese have only recently taken to whisky. The history of whisky production is comparatively short, but production and consumption have been increasing yearly and quality has also been considerably improved.

Some of the brands produced in Japan are considered equal to first-grade blended Scotch whiskies. Furthermore, foreign tourists visiting this country are unanimous in their opinion that Japanese whisky has a distinct and fine flavor of its own. Primarily through word-of-mouth advertising and also through magazine and newspaper articles, Japanese whisky is already achieving an excellent reputation abroad.

Birth of Japanese Whisky

The birthplace of Japanese whisky is the Vale of Yamazaki in the suburbs of Kyoto, the center of traditional culture. Blessed with excellent water and clean moist air, both essential for brewing fine whisky, Yamazaki is the ideal place for distilling whisky in Japan. It is interesting to note that Yamazaki is situated between the Nada and Fushimi districts, the two most famous *sake* brewing regions in the country.

It was in 1923 that Shinjiro Torii, the founder of the present Suntory Ltd., the largest whisky distillers in Japan today, constructed a distillery in Yamazaki and, in the following year started producing whisky using domestically produced raw materials.

At that time, only a few Japanese drank whisky and only imported Scotch and most had not even heard of whisky. Under these circumstances, it was considered quite a risk to start distilling in Japan. Keizo Saji, son of the founder and now president of Suntory, describes the situation in those days.

"At that time, it was considered practically impossible to distill Scotch type whisky outside Scotland. Unlike other businesses, distilling requires quite a long time before profits can be made since the whisky must be put in casks and aged for several years.

"The quality of the whisky is determined by the length of time it has matured. Also, it is difficult to know, in a short time, whether production methods are good or bad. It also costs a considerable amount to mature the whisky because operating funds are necessary.

"My father was confronted with fierce op-

position from the executives of his company when he proposed that the Suntory Ltd., which was then operated under the iron rule of my father, should start distilling whisky because the company at that time was producing only wine."

However, Torii was undaunted because he firmly believed that the demand for whisky in Japan would increase in the future and went ahead with his plan to construct a distillery.

The first Japanese-produced whisky, "Suntory" was placed on the market in 1929 and had matured at Yamazaki for six years. However, those Japanese who were accustomed to drink sweet Japanese *sake* with a relatively low 15 per cent alcoholic content, found the strange new beverage with an alcoholic content more than double that of *sake* alien to their taste.

Sales of whisky during the 1930's and 1940's were not brisk by any means. However, Torii concentrated his efforts on improving the quality of his products and raw materials and did not reduce production. And so the casks in the aging house of Yamazaki distillery increased yearly awaiting the day when their matured contents would see the light of day.

Becomes Popular During the 1950's

It was not until the 1950's that whisky became popular among the Japanese. Before World War II, *sake*, which has a history dating back nearly to the remote ages, was the predominant beverage, and it was thought that there was practically no chance for other domestic or foreign liquors to succeed on the Japanese market.

After the war, however, there was a drastic change in the modes and living tastes of the Japanese people. For example, they began to eat more meat and dairy products. Parties and other social functions took on an increasing Occidental appearance, which naturally resulted in more Western-style liquors being served.

With the change in living habits, alcoholic beverages other than *sake*, especially whisky, began to play a more and more important part in daily life. Thus, during the 1950's whisky became thoroughly familiar to and popular with the Japanese people as Torii had predicted 30 years ago.

The production of whisky increased substantially in parallel with rising consumption, and whiskies, aged more than two or three decades in the aging warehouse of Yamazaki distillery, had now come into the limelight. And the Vale of Yamazaki, the geographic condition of which is often compared with Rothes Glen in Scotland, has also become more and more famous as the home of Japanese whisky.



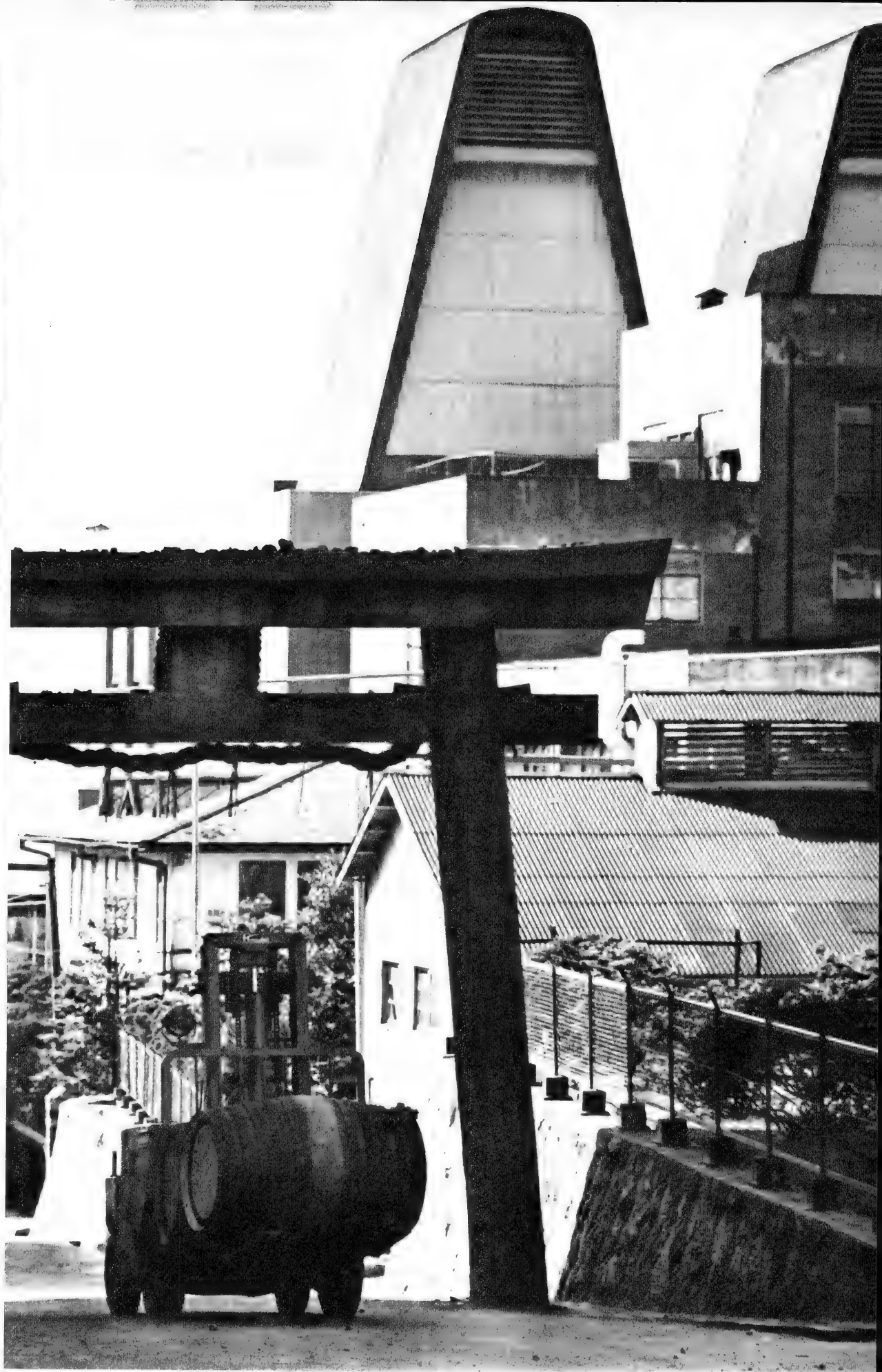
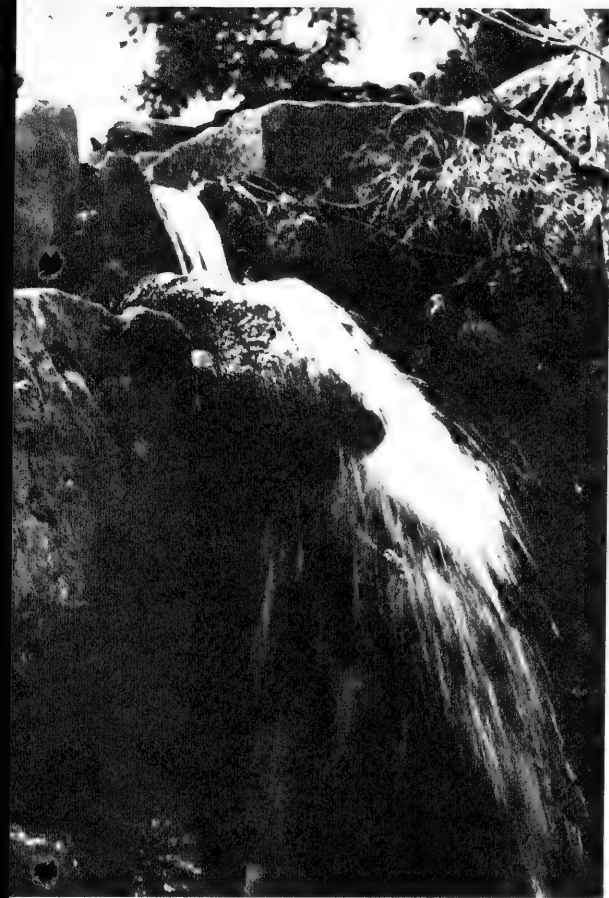


Tameo Onishi, director of Suntory's Yamazaki Distillery, is a pioneer of whisky distilling in Japan having devoted 40 years of his life to this work. In the aging warehouse, he said, "Whisky in the cask is living. It seems as though it answers me when I talk to it."



Yamazaki Distillery is located in a valley overgrown with bamboo bushes in the mountains of Tenno-zan. The distillery can be seen from the train on the Tokaido Line, which runs nearby. The three rivers Katsura, Uji and Kizu—all rich in history told in the Tales of Genji—meet in this area and often generate dense fog because of different temperatures of their water. This fog and the clear springs in the neighborhood provide an ideal atmosphere for distillation.





Left: Pot stills. Yamazaki Distillery has eight pot stills—reportedly the largest number in any similar distillery in the world. Above: This specially designed drying tower serves as the symbol of the distillery.



Cask making used to be a familiar sight in a distillery. But today it is a disappearing art, with most work having been mechanized.

HUMAN NATIONAL TREASURE

Keisuke Serizawa

A Stencil Dyeing Artist

By KAGEO MURAOKA

Director of Japan Folkcraft Museum

Keisuke Serizawa, born in 1895, first wanted to become a painter but entered the Tokyo Higher Industrial School and studied designing. He decided to seek a new career in the field of dyeing arts from around the age of 30 and began studying and creating batik (wax resisting dyeing) products. In 1929, Serizawa received a prize for one of his batik products exhibited in the Kokugakai Exhibition which was the most authoritative of its kind in Japan at that time.

At about this time Serizawa came to know Soetsu Yanagi, a pioneer in the study of folkcraft and was to be greatly influenced by him. When Serizawa read Yanagi's book titled "Path to Craft Arts," he found a new road opening up before him.

Finally he decided to dedicate his whole life to *katazome* dyeing. When he found out after studying the *bingata* dyeing method of Okinawa and Japan's traditional *katazome* dyeing that they were much more beautiful and intricate than batik as methods of pattern dyeing.

Serizawa exhibited 10 items of *katazome* for the first time in the Kokugakai Exhibition in 1930 and was honored with prizes and made a member of the Kokugakai. Since then, Serizawa has lived with *katazome* dyeing and created numerous original products in this field.

There are numerous traditional pattern dyeing methods in Japan but they can be roughly divided into the following two types. One is the direct application of dyes to cloth, and the other the dyeing of the patterns produced on cloth by first applying dye resistant wax or paste.

The *katazome* dyeing method selected by Serizawa is the second type. This method entails the following process. Patterns are first carved on stencil or pattern paper and then transferred on the cloth by dye resistant paste. When the cloth is placed into dyes, the part where the paste had been applied not being effected by the dyes produces a pattern. In some cases the patterns are dyed into colorful prints.

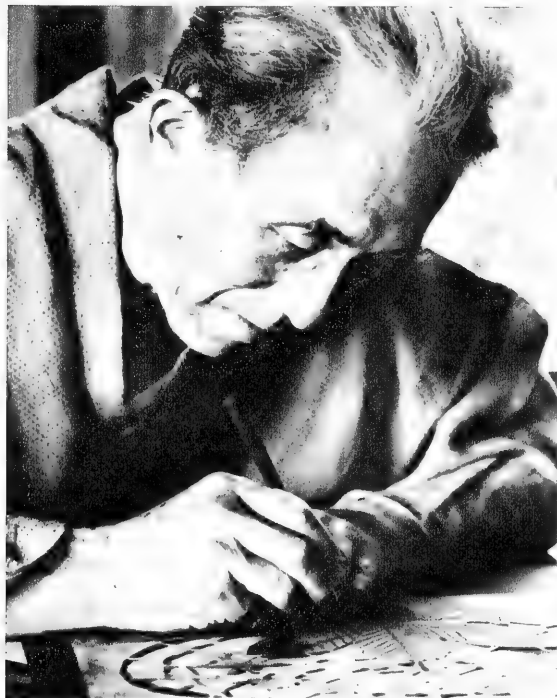
It is believed that *katazome* started around the latter part of the 14th century in Japan. Because the use of stencil placed a limitation on the *katazome* method, it maintained its practical value and did not tend to become excessively colorful or delicate.

It was in Okinawa that this type of dyeing flourished most in the form of the *bingata*. In 1940, Serizawa, together with his colleagues in the Japan Folkcraft Society, visited Okinawa and absorbed the original *katazome* methods thoroughly.



Keisuke Serizawa, a stencil dyeing artist, revived Japan's traditional "katazome" dyeing method. In 1956, he was designated by the Government as the holder of important intangible cultural properties, usually known as a human national treasure.

Below: The first step of "katazome" dyeing is to make the stencil. Using various knives and chisels, Serizawa carves a unique pattern on a specially processed paper. Right: In his studio in Tokyo.



The factors most important in dyeing are the ability to produce excellent patterns and color. Serizawa is in possession of an abundance of these two capacities. He is a keen observer of nature and human life and accurately portrays what he sees in the patterns of his products. He carves his patterns on paper with his own hands, pours paste on them, and dyes them until complete. Serizawa is a master colorist who creates products centering on the use of vermillion and green with black india ink, which are not only brilliantly beautiful but also possess a quiet harmony.

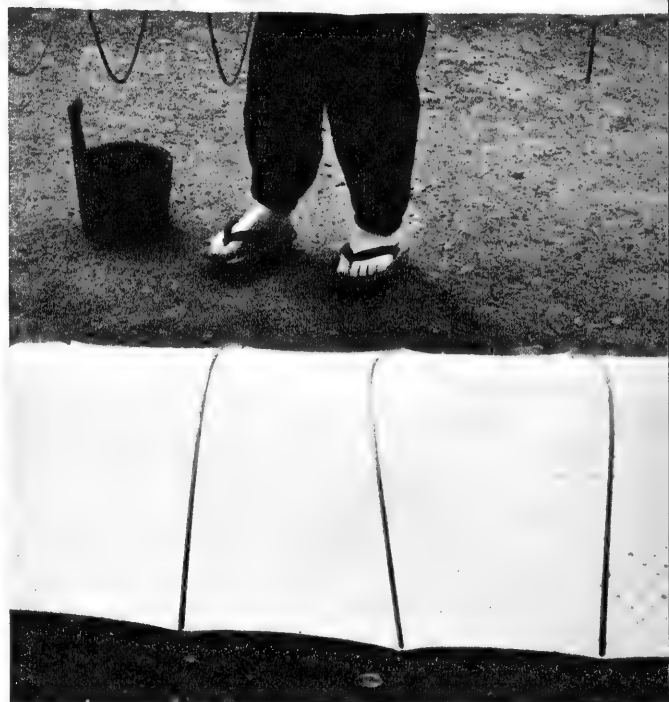
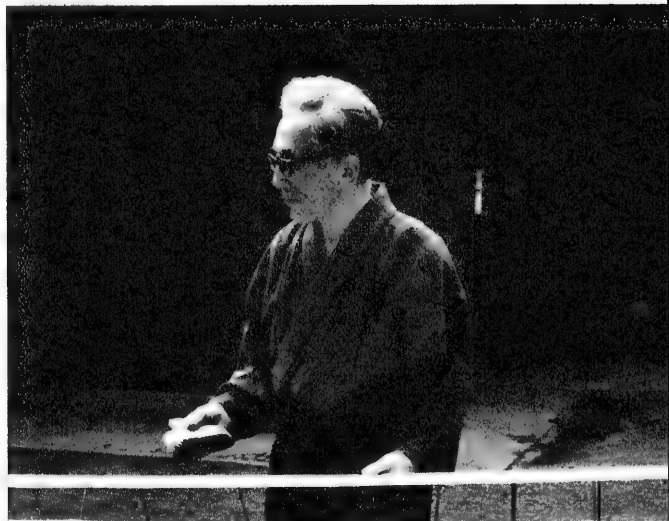
As a personality, Serizawa can be defined by such adjectives as "tranquil," "pure," "sincere" and "modest." He is a man of keen perception and never does any work half way. It was because of these severe characteristics that Serizawa chose *katazome* as his lifelong work, for this type of dyeing allows no deceit or camouflage.

Serizawa has created numerous excellent *katazome* by using such materials as silk, flax and cotton. His creations include folding screens, shop curtains and other interior designs, as well as patterns for *kimono*, *haori* and *obi*.

However, one of his most original works is the application of *katazome* method to Japanese paper. Using this method, he made many picture books including "Picture Book of Don Quixote" and numerous other beautiful *katazome* style illustrations of literary masterpieces. In other words, Serizawa succeeded in producing beautiful picture cards by making patterns of paintings on stencil and then imprinting these on Japanese paper and dyeing them. Probably these are creations which only he could accomplish.

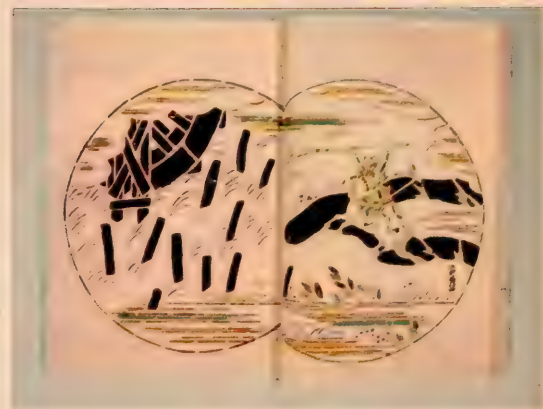
Serizawa is also one of the most representative modern Japanese designers and should be recognized widely, not only in Japan but also abroad as a master of the *katazome* dyeing art.





Left: Pattern of the stencil is transferred on the cloth by dye resistant paste. After being placed into dyes, the cloth is washed to remove the paste. Above: The last step is drying the cloth under the sun.





Master colorist and designer Keisuke Serizawa's representative "katazome" works. Far left: Part of a folding screen of six panels. This design is patterned after the Japanese "hiragana" script. Left: Part of kimono cloth. Above: "Noren" or shop curtain. Right above: Kimono cloth. Right middle and below: Cover and inside of "Picture Book of Don Quixote."

BEST OF JAPAN

THE TREASURES OF THE SHOSIN

By MICHIKO KAYA



Former Princess Michiko Kaya, graduate of former Peeress's School, is the Executive Director of the International Society for Educational Information. Her Highness has a strong interest in traditional Japanese culture and has pointed out the treasures of Shosoin as the "Best of Japan."

In the compound of the Todaiji Temple in Nara stands the Shosoin Treasure House surrounded by pine trees. This treasure house of ancient Japanese art objects dating back 1,200 years, gives the visitor an impression of stateliness and inadvertently recalls the ancient days when Nara flourished as the seat of government and the center of culture.

Ten years have elapsed since I first visited the Shosoin and viewed its numerous treasures. But the feeling of awe and deep emotion I experienced at that time, is still fresh in my mind. In this treasure house, which is one of Japan's most valuable cultural heritages, are housed not only the possessions of the Emperor Shomu, renowned as the constructor of the Todaiji Temple, but also tens of thousands of articles used daily by the Imperial Family, noblemen and priests in the Nara Period when Buddhism was in flower.

The objects are variegated, ranging from documents, musical instruments, Buddhist paintings, toys, stationery, weapons and armor, clothing, household utensils and implements, cups and dishes, medicines to carpenter's tools. I saw only a part of the huge collection but it was sufficient to impress me with the grandeur of the culture that flourished in Nara at that time.

I was most astonished at the perfect state of preservation of most of the treasures in Shosoin. There were some art objects which still retained such a freshness of color that I could not believe they were made more than a thousand years ago. It seemed that they were created quite recently because of their beauty and freshness. The almost perfect preservation of the articles in the Shosoin was made possible by the structure of the building and the material used. For the wood used in the Shosoin expands or constricts naturally as the weather changes, thus keeping out moisture. Another reason is that the Shosoin is opened only on orders of the Emperor.

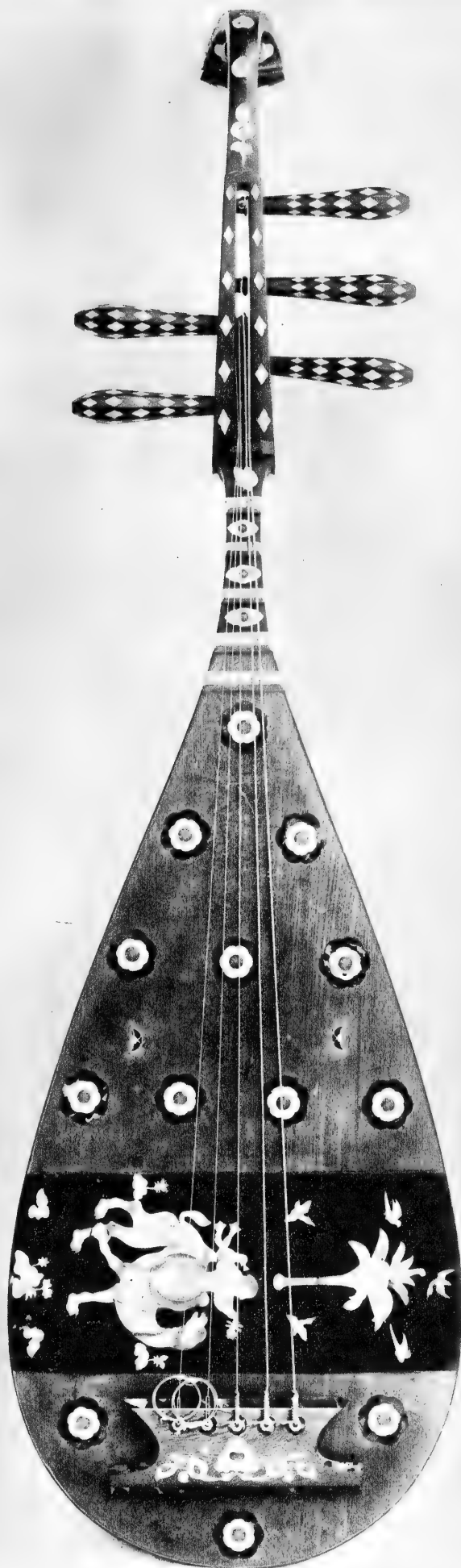
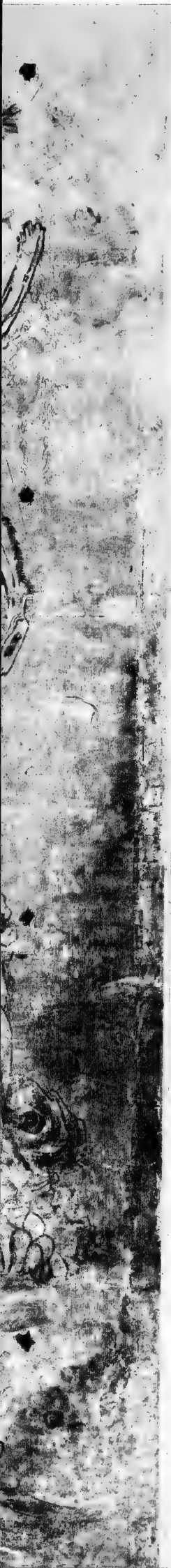
Another thing which I was impressed with was the considerably high level of Japanese culture in the 8th century, particularly that of Japanese artists and artisans who created such brilliant works of art with such beautiful designs and color, which I believe, could not be imitated even by modern artists.

Among the ancient documents were the personal histories as well as letters of recommendation of Government officials, indicating that even at that time, the foundation of bureaucracy had been established. The measuring instruments and medicines revealed to me that the people of that time had a wide knowledge of science.

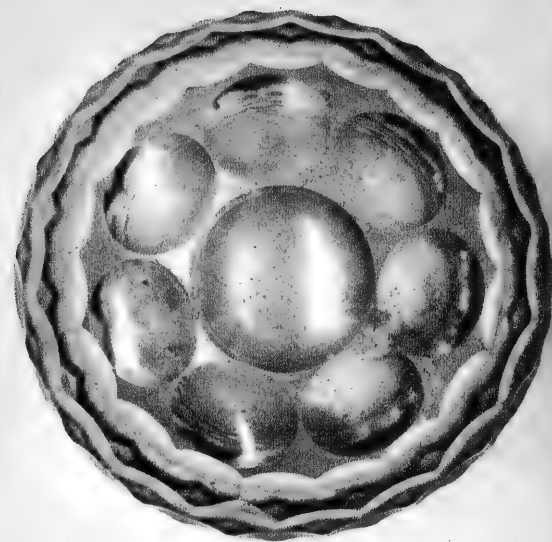
The cosmopolitan character of the treasures also impressed me deeply. For example, there were numerous articles made of ivory and horns of rhinoceros and other products of the regions west of Southeast Asia. The glass utensils gave me an impression of Byzantium cut glass products, while the designs of cloth and handicrafts were reminiscent of the patterns in Greek and Persian designs. It is often said that Nara, the international city of those days, had been the eastern terminus of the Silk Road. This seems only too true, on viewing its treasures.

I had several more opportunities to view the treasures of Shosoin and each time, I was deeply impressed with the high level of Japanese culture of 1,200 years ago. At the same time, I could not help but pay my deepest respects to our ancient ancestors who had created such a brilliant culture.





Left: Part of the folding screen painting titled "Juka Bijin-zu" (A Beauty Under The Tree), one of the most famous paintings preserved at the Shosoin Treasure House. Above: This "biwa," a string instrument, has a design of a camel (which is not found in Japan), an indication of the influence of continental Asia on Nara culture.



Above: Another item in the treasure collection is this glass cup. This is said to have reached Japan via China from Iran, where similar glassware has been unearthed in recent years. Below: Outside view of Shosoin. This architectural style is known as "azekura-zukuri," which features a raised floor and walls made by piling logs sawed in triangular sections.

PRODIGES OF TOHO GAKUEN SCHOOL OF MUSIC

The following eulogies bestowed on the string Orchestra of Toho Gakuen School of Music, which played in New York in July, 1964, testify to the excellence of this school.

"Philharmonic Hall's 'Japan Week,' a series of eight concerts by the Toho String Orchestra, opened successfully last night. The ensemble is made up of 35 girls and 25 boys, all students of the Toho Conservatory, a music school founded only 11 years ago in Tokyo. And if the Eastern visitors will forgive a little Western slang, they played like a million dollars." (New York Times)

"It's a little frightening, the way the youngsters of the Toho String Orchestra played last night at Philharmonic Hall. If they're this good now, what will they be when they're mature artists? So fabulous that they're unbearable, no doubt." (New York Times)

"Let me tell you, those kids are great. You had better drop everything and rush down to the box office pronto. I go Toho, and you go too." (New York Herald Tribune)

The highly praised orchestra members included three students who later became prize winners in international music competitions. They are Mr. Takayoshi Wanami, fourth place winner for the violin in the Long-Thibaud Concours in 1965, Miss Masuko Ushioda, second place winner in the violin department in this year's Tchaikovsky Concours held in Moscow and Mr. Kenichiro Yasuda, third place winner for the cello also in this year's Tchaikovsky Concours.

Necessity of "Early Education"

How did young Toho manage to achieve such amazing results in so short a period? The answer to this question is found in the fact that the school adopts a so-called "early music educational system" and concentrates on a highly specialized music education.

The origin of Toho can be traced back to 1948 when the "Music Class for Children" was inaugurated in Kudan, Tokyo.

It is generally acknowledged that an early education is necessary for later success in the musical world. Children, who have the talent to become musical artists, must be trained and educated in the fundamentals of music when they are four or five years old. It would be too late if they begin to study music when they are grown up.

In most cases, however, Japanese children would begin to study music much too late to become competent professionals, and usually they find neither good institutions nor good teachers. The more they learned about European music, the more they felt the burden of those basic defects and the urgent need to remove them.

In 1948, many of the leading composers, players and critics including Motonari Iguchi, now the president of Toho and Hideo Saito, professor and chairman of the stringed instrument division of Toho, who keenly felt that Japan was lagging far behind in technical education of music, co-operated to set up the music class for children. Of course, its primary objective was to provide an early education, on a professional level, both in technique and understanding of European music. Afterward "the early education" curriculum

was theorized more minutely with the co-operation of such composers as Yoshiro Irino, head administrator of Toho, and Sadao Bekku, director of Music Class for Children.

The quality of the orchestra composed of children studying at this music room was so excellent that critics heaped high praise and it made the headlines in newspapers and magazines.

One Continuous Process

Eventually, the time came for the children attending the music class to enter high school. But the initiators of the music class thought it would be a shame if their proteges should discontinue their musical studies at that stage.

Thanks to the financial assistance provided by leading businessmen, a music department was incorporated in the then Toho Gakuen High School in 1952 for the graduates of the music class. When the students of this high school were ready to advance to college, Toho Gakuen Junior College of Music was established. It was in 1961 that this junior college attained the status of a full-fledged four-year college. Thus a specialized educational system from the music class to college was firmly established.

Many Concours Winners

By the time Toho Gakuen Junior College of Music was established, it was widely admitted in Japanese music circles that a new age had dawned because of the achievements of the students of the school. Many students won prizes in national and international music contests while the school's orchestra won acclaim with its brilliant performances.

Among the students of the school who have won prizes in international music competitions were Takeichiro Hirai, the special prize winner in the Pablo Casals International Cello Concours in 1957, Miss Shizuko Ishii, who won third place in the violin department of Long-Thibaud Concours in 1959, Hideo Iso, who captured first prize in the violin department of the Respighi Memorial International Music Concours in 1959, and Seiji Ozawa, who won first place in the Buzancon International Conductors' Competition in 1959. All of these prize-winning artists are now active not only in Japan but also abroad.

Success of Specialized Education

The highly specialized musical education at Toho is based on the above-mentioned one continuous process, from the music class for children to high school and on to college. Because intensive individual coaching is necessary, the school limits the number of students to one hundred in each grade and engages leading artists to give individual tuition.

Thus the amazing achievements of the students of the school have been made possible by individual training by Japan's leading musical experts who concentrate on early and specialized education. Stimulated by the activities abroad of the graduates or students of this school, famous musicians coming to Japan almost always wish to visit this school in order to see the actual condition of its education.





Toho Gakuen has four orchestras, A, B, C and D. Here, the most advanced group, Orchestra A, composed of Toho college students, is shown at practice. Each practice session lasts three hours. In the first half, practice is held section by section, and in the second half as a whole. Conducting the group in the left photo is Prof. Hideo Saito, the Father of Toho orchestras.



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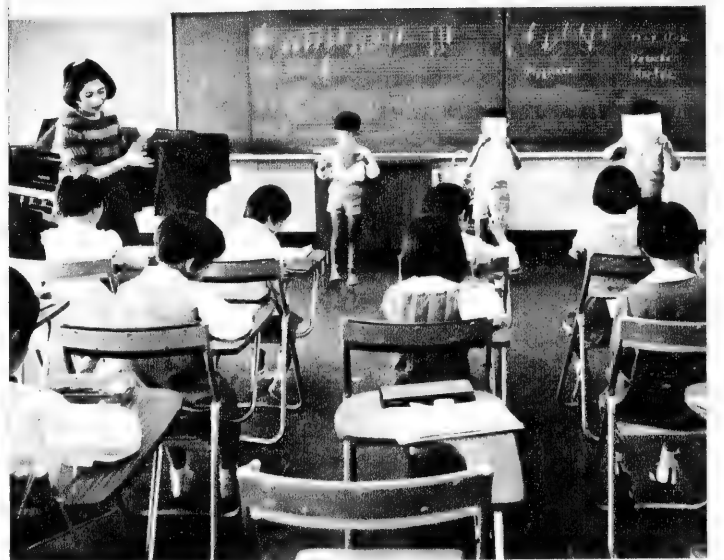
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Private instructions in which one teacher gives lessons to one student, and group training in orchestra performance are the two pillars of Toho's musical education. The school boasts excellent facilities and a large faculty to ensure best results. The whole school building is air-conditioned and each classroom is designed for acoustic effects. There is one piano for every four students.

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Many Toho graduates have won prizes in international musical contests and have become active musicians giving performances in different parts of the world. One of the best known is conductor Seiji Ozawa, whose individuality represents the Toho spirit.





chamber music performance by Toho graduates.
Violin: Yoko Kubo, winner of Tchaikovsky Concours,
Long Thibaud Concours and Paganini Concours.
Piano: Takashi Hironaka, winner of Van Cliburn
Concours. Cello: Tsuyoshi Tsutsumi, winner of Pablo
Casals Concours. All three are aged 22-23.

Future Path of Toho

By YOSHIRO IRINO
Head Administrator of Toho

The Toho Gakuen School of Music places chief emphasis in thorough training of its students in musical techniques. These techniques necessary for a professional musician are studied from every phase and students undergo every conceivable type of training so that they will be able to perform at their best on all occasions. In order to realize these objectives, it is necessary to educate and train the students under a thorough, long-range and proved system.

The present system adopted by the Toho Gakuen is divided into four stages—university musical department, high school musical department, main course and preparatory course of the music classroom for children. Accommodated in the preparatory course of the music classroom are kindergarten pupils over the age of four while the main course in this classroom provides training for elementary and junior high school grades.

Under this system, a student who is enrolled at the Toho Gakuen starts musical training at the age of four and graduates at the age of 22 after finishing the university musical department.

Pupils in the preparatory course are trained to become accustomed to musical sounds through solfège and the piano and are also trained in obtaining a basic idea of musical notes. When the pupil advances to the main course, a musical instrument of his choice is selected for him to master. At the same time, he is trained in the basic technique of the piano, violin and other instruments. Next a classroom composed of a very small number of pupils is formed and based on the ability of each training is started on solfège and listening ability.

Up to these two stages, the Toho Gakuen imparts only musical education, but when the pupils advance to the high school musical department, not only musical education but

also all other ordinary subjects are studied. For example, a thorough education in such as Japanese language, history, geography and mathematics, etc., is given and at the same time, the history of music and musical theories are also taught in order to build up the pupils' musical foundation.

It is quite a burden on the pupils to teach them such subjects simultaneously with training in actual techniques of playing an instrument, but this is a period when the pupils rapidly increase their ability in the various phases of education and training, indicating that they are fully capable of carrying such burden.

Students in the university musical department continue their studies in the musical field, based on what they had been taught in the preceding three stages, and study how to understand and express the more finer points of music. Furthermore, curricula are adopted aimed at the complete development of each student's individuality and musical preference.

It goes without saying that not all students of Toho Gakuen follow through all the four courses in the school. There are some who have enrolled from high school while others have come from universities. However, what can be said is that all these students are undergoing training in line with the four courses aforementioned.

Thus, after acquiring all necessary techniques and education in the liberal arts befitting a professional musician, the students graduate from the Toho Gakuen equipped with a definite mission in society and eager to train further to improve their ability in the musical world.

However, it is admitted that one danger still lurks among the graduates, a danger which frequently confronts Japanese artists. Although they are good learners and are quick

to grasp what is taught, they lack the ability to develop their individuality and form their own good judgment. These defects generally appear at an early age when they are being taught under the same system at Toho Gakuen. In order to prevent this, it is most important that during the students' high school musical department stage, they are considered as individuals and educated and trained so that the perfection of their personality can be accelerated.

Another important task is the expression of music through high-level techniques. Young musicians in Japan have reached an exceedingly high level in their performances but there is a tendency for their repertoires to lean towards 18th and 19th century music.

They are particularly inexperienced in the performance of Japanese music and also do not show much interest in this field. Technique also cannot be separated from music and is closely connected with the artist's individuality. I therefore believe that the technique and individuality of the artist should be united in expressing music. From this point of view, I believe that the type of repertoires of Japanese musicians will have an important bearing on the future of Japanese musical education and training in general.

It is only natural that Japanese musicians should perform more Japanese music in parallel with the established European music which embraces practically all their repertoires. It is also necessary for the musicians to stabilize their techniques more on Japanese music.

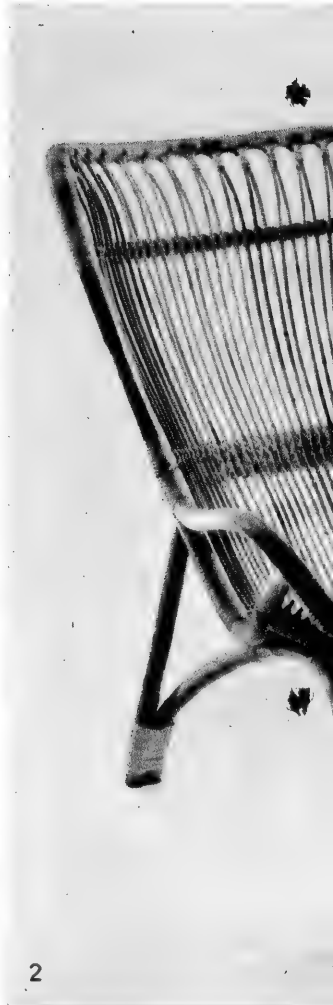
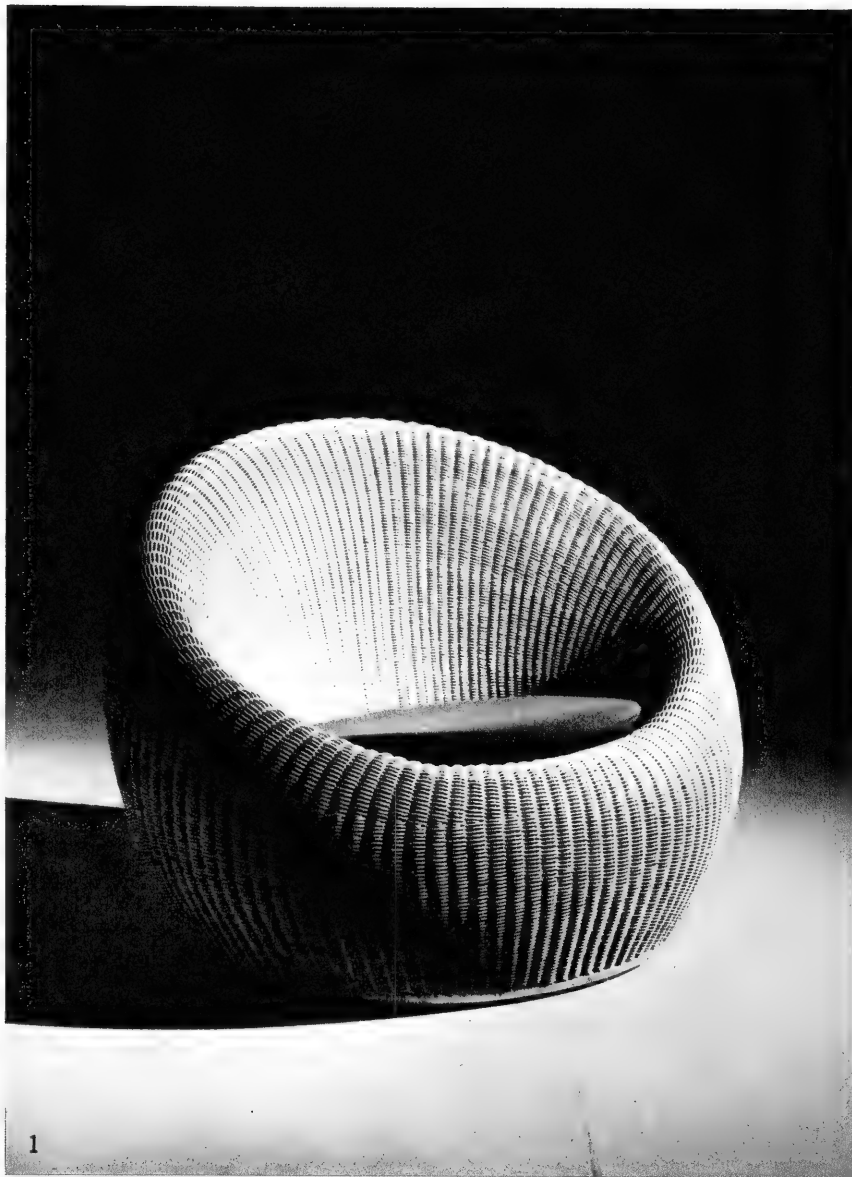
Toho Gakuen has been successful up to the present in regard to training in musical techniques, but it is also necessary, I believe, for the school to place more emphasis on training in Japanese music in view of the present position of Japan in the world and to adopt new curricula for this purpose.

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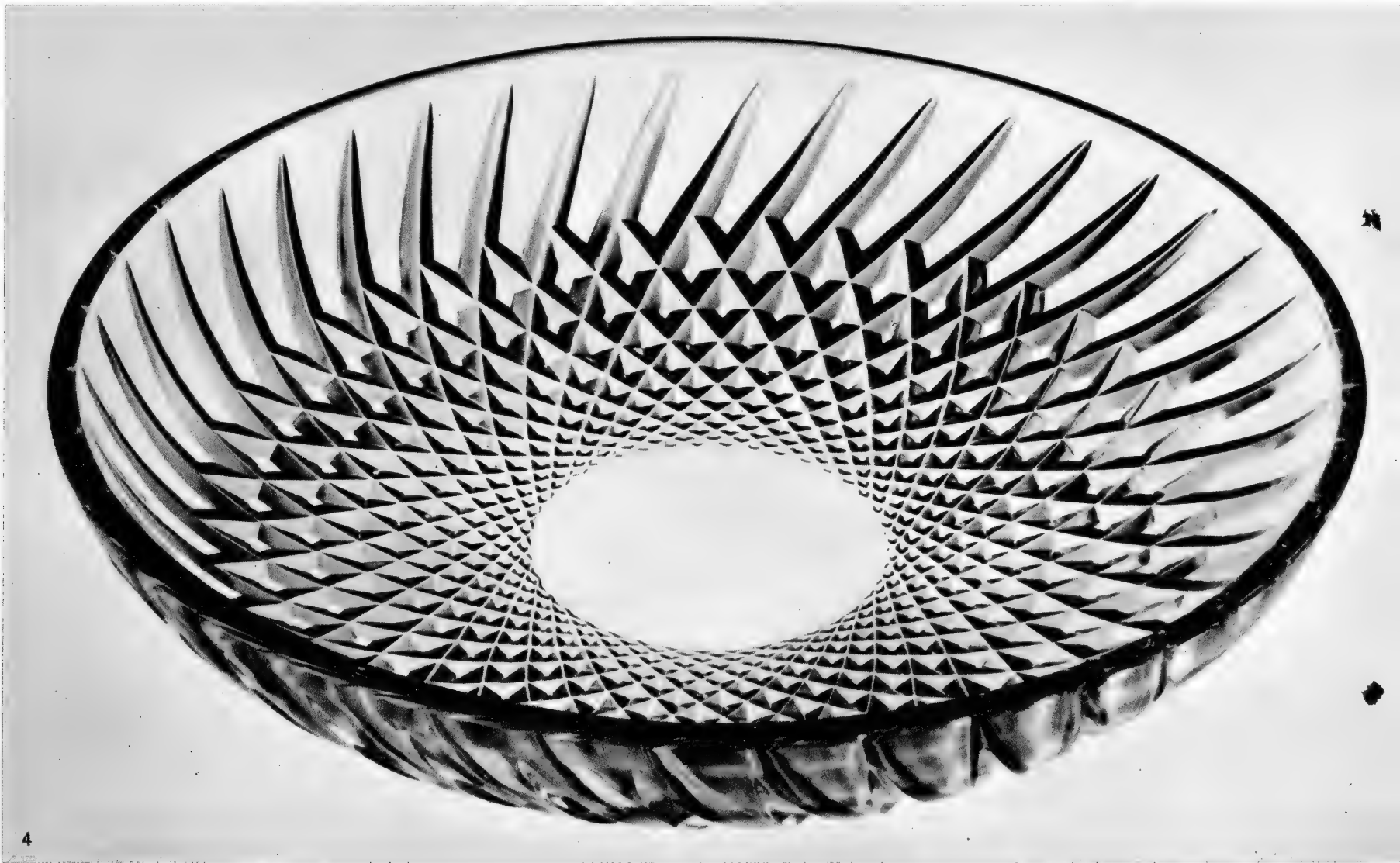
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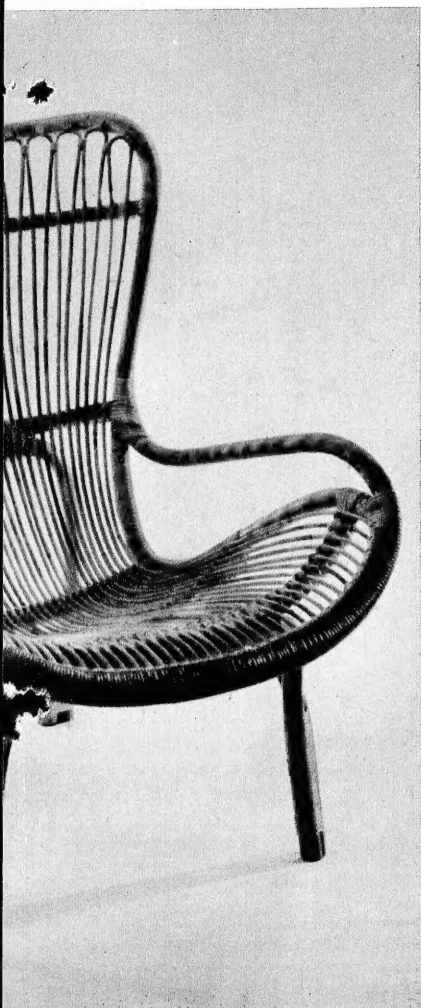
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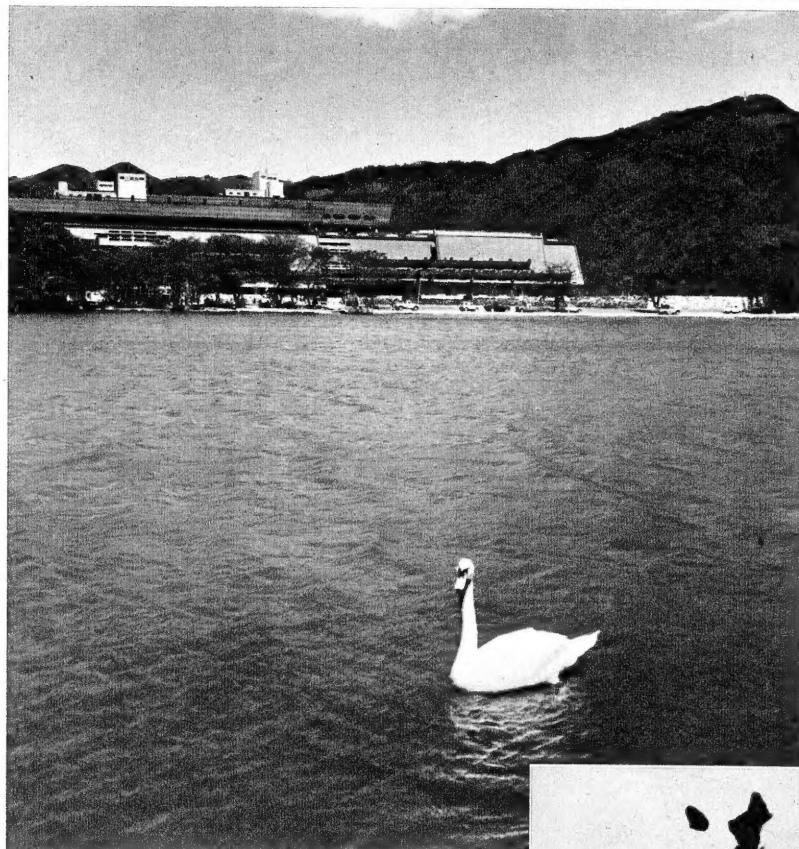
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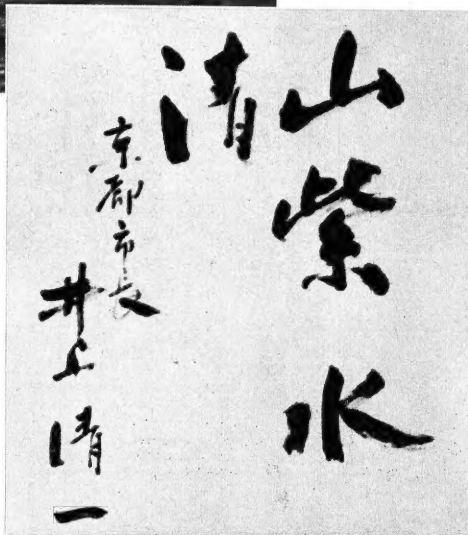
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The emperor chose Kyoto as the capital because it was surrounded on three sides by mountains. Hence, he named the area around the city Yamashiro no kuni, meaning a province surrounded by castle-like mountains.

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Tourists coming to Tokyo nowadays are often somewhat disappointed with its 'Westernization', and find a trip to the old capital particularly pleasing in that much of the old Japan has been retained.

Kyoto's long history as capital of Japan has left its stamp in architecture, sculpture, gardens, crafts and other arts, and old traditions are found today in annual festivals, folklore and local industrial activities.

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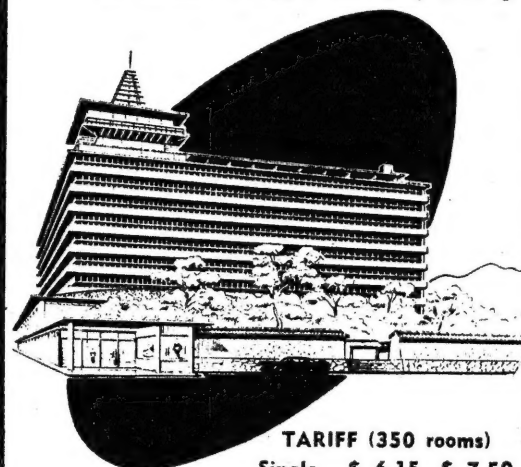
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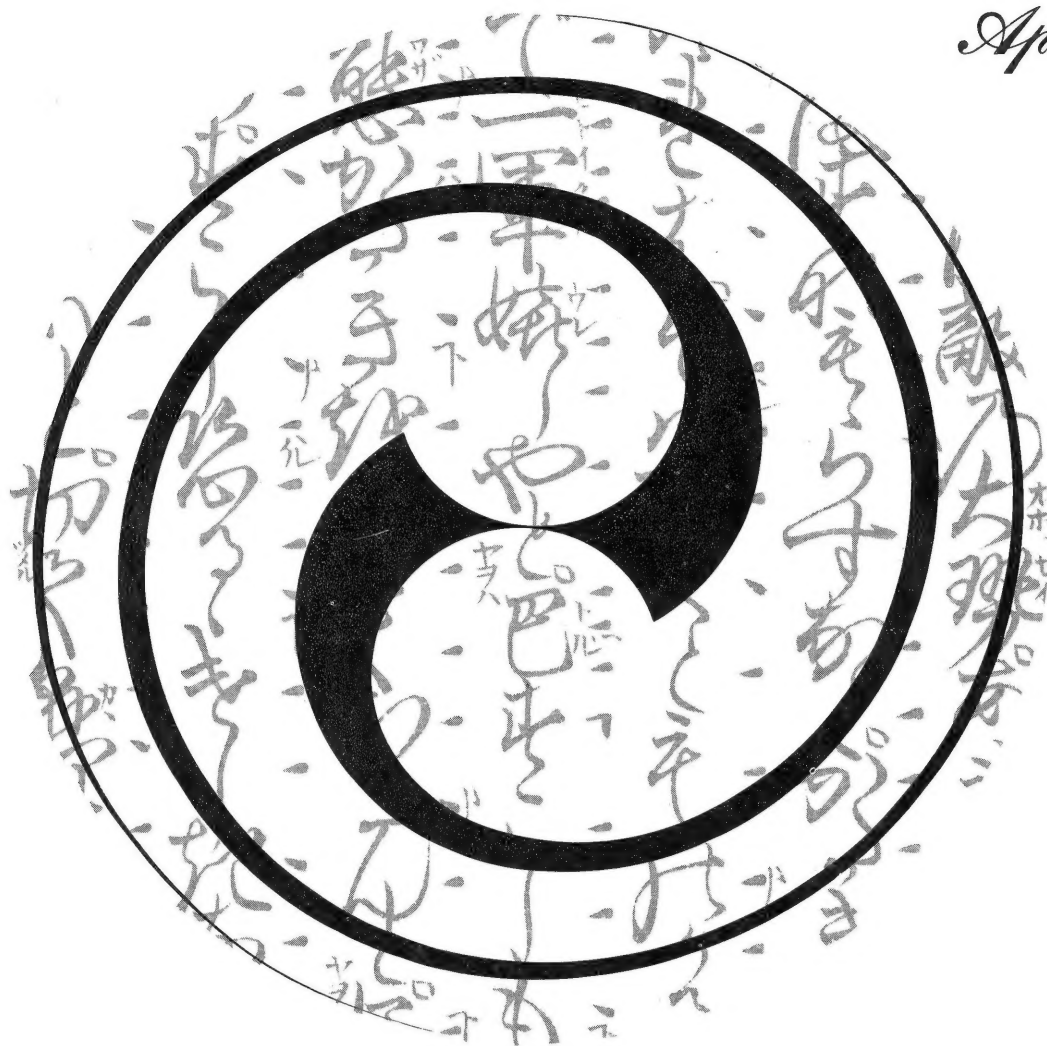
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